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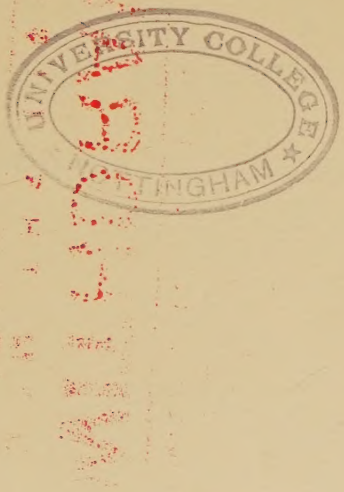

THE JOHN RYLANDS LIBRARY

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1. ST. JOHN FROM A "GREEK GOSPELS"
Byzantine. 11th Cent. (Case 1, No. 12)

THE JOHN RYLANDS LIBRARY MANCHESTER: CATALOGUE OF AN EXHIBITION OF MEDIÆVAL AND OTHER MANUSCRIPTS AND JEWELLED BOOK-COVERS ARRANGED IN THE MAIN LIBRARY. WITH INTRODUCTION AND FACSIMILES

IN COMMEMORATION OF THE TWENTY-FIFTH ANNIVERSARY OF ITS INAUGURATION

1899—OCTOBER 6—1924

UNIVERSITY COLLEGE
NOTTINGHAM

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PREFATORY NOTE.

THE exhibition of manuscripts and jewelled book-covers described in the following pages, has been arranged in commemoration of the twenty-fifth anniversary of the formal dedication of the library to public use, which took place on the 6th of October, 1899.

It is designed to give some indication of the remarkable growth of the library's collections, which has taken place during the twenty-five years that have elapsed since its inauguration. The extent of that growth will be realised when it is stated that the 70,000 printed books and less than a hundred manuscripts, with which the library entered upon its career in 1899, have now grown to upwards of 300,000 printed books, and 10,000 manuscripts. Not merely in extent have the collections grown, but also in importance, for the accessions have included many printed books as well as manuscripts of such outstanding interest that they have become a source of attraction to scholars from all parts of the world.

The exhibits have been drawn exclusively from the manuscript department, and consist of a selection of the 10,000 codices, rolls, and tablets which figure amongst the accessions referred to.

Many of the manuscripts are already well known to scholars, who have always had ready access to them. It may happen, however, that some of the readers of these notes, acquainted with the library in a general way, are yet unaware of the range and importance of this section of the library's possessions.

For that reason we have prefixed to the catalogue, by way of introduction, a brief survey of the collection, in which we have sought to indicate something of its scope and interest. This is followed by some notes describing the characteristic

features of the manuscripts of the Middle Ages in the matter of writing, of illumination, and of the materials employed, with a view of assisting those of our guests who may not be familiar with the subject to a fuller appreciation of the interest and beauty of their workmanship. In these notes we have included references to such of the exhibits as illustrate the particular features to which allusion is made.

In the first case we have contrived to demonstrate, with actual examples, the principal materials and methods that have been employed from the earliest times, for the recording and transmitting of knowledge from one age to another.

In another case we have brought together a number of manuscripts of royal provenance, as having been written by, or for, some royal personage, or as having belonged to them.

Yet another case is given up to the jewelled book-covers, in which the library is so rich. The jewels with which they are enriched form a very varied collection, including a number of classical gems. Those, together with the ivories and the Limoges enamel plaques, give to them a richness which must be seen to be appreciated.

It is hoped that the illustrations may add to the usefulness of the catalogue, furnishing, as they do, examples of the work of some of the most famous of the schools of writing and illumination, which have been reproduced from manuscripts included in the exhibition.

For the benefit of any student whose interest in the subject may have been quickened into a desire to become better acquainted with it, it may be pointed out that the library is equipped with the necessary appliances for study and research in this particular field of investigation. Not only will he find at his disposal the principal authorities for the study of palæography and diplomatic, but the help and guidance of members of the staff.

HENRY GUPPY.

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INTRODUCTION.

THE MANUSCRIPTS IN THE JOHN RYLANDS LIBRARY.

ONE of the outstanding features of the John Rylands Library is the interesting collection of Oriental and Western manuscripts, the nucleus of which consisted of a small group of less than a hundred examples contained in the Althorp Library. These were added to from time to time as opportunities occurred, but the present magnificence and character of the collection was determined by the acquisition, in 1901, of the "Crawford Manuscripts," numbering about six thousand rolls, tablets, and codices, a number of which are encased in jewelled covers.

Since the advent of the Crawford manuscripts every effort has been employed to develop and enrich the collection along lines which already have produced such excellent results in the stimulation of research. As evidence of the success which has attended these efforts it needs only to be stated, that at the present time the collection numbers upwards of ten thousand manuscripts, illustrating in a very complete manner, not only the history of writing and illumination, but also the history of the materials and methods which have been employed from the earliest times for the preservation and transmission of knowledge from one age to another. By this means students in many departments of research have had placed at their disposal original sources of great interest and importance.

Many of the manuscripts are of world-wide fame, and are well known to scholars, who have always had ready access to them. It may happen, however, that some of the readers of these notes have but a vague idea of the importance of the collection, and for that reason we venture to indicate something of its range and character.

On the Oriental side, amongst the languages represented are the following: Amharic or Abyssinian, Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Parsi, Pehlevi, Burmese, Canarese, Sinhalese, Tamil, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Tibetan, Mo-so, Batak, Bugi, Kawi, Madurese, Makassar, and Mexican. EASTERN MANUSCRIPTS.

Of more general interest is the collection of Arabic, Persian and Turkish manuscripts, by reason of the close historic, literary, scientific and religious intercourse between the West and the Near East. The manuscripts in these three languages number more than two thousand, and their contents extend to all branches of science and literature. ARABIC, PERSIAN AND TURKISH MANUSCRIPTS.

Special interest has been shown by those who were responsible for the building up of the collection, in the matter of Eastern art. Indeed, there are examples which seem to surpass in beauty anything known in other public libraries, including State Museums. In this category, we include books written from beginning to end in letters of gold, of which there are three, and books executed with gold and coloured patterns of exquisite design and workmanship. Side by side with these, is a manuscript of the "Ḳur'ān" which, apart from its beautiful ornamentation, on which a first-rate artist has lavished his skill, is probably the largest and heaviest manuscript in existence. On the other hand, there are complete "Ḳur'āns," doubtless used as amulets for some princely warrior, written on a single sheet of paper, which when rolled up does not measure more than sixteen millimetres. There is also a Persian "Shāhnāmah" of Firdausi, which for the beauty of its designs and paintings can scarcely be surpassed (case 9, no. 9).

In point of age, there are manuscripts of the second half of the eighth century, probably the earliest date to which any Ḳur'ānic manuscript can safely be ascribed. There are also dated Arabic, Persian, and Turkish manuscripts, which, in point of number and importance, compare favourably with those found in any other library, even including the British Museum.

INTRODUCTION

In the sphere of the importance of its contents the collection exhibits many texts, not only rare and inedited, but absolutely unique. In 1922, Dr. Mingana contributed an article to the "Bulletin" (vol. 2, pp. 240-250) in which he briefly described more than sixty unique texts in the domain of Theology alone, and the list might be extended with equal success to all the other branches of science and literature.

PAPYRUS ROLLS, ETC.

Amongst the papyrus rolls and fragments are examples of the "Book of the Dead" both in Hieroglyphic and Hieratic, and large and important collections of Demotic, Coptic, Arabic, and Greek documents.

The "Catalogue of the Demotic Papyri" (in three quarto volumes), probably the most interesting collection of documents in that script at present extant, was published in 1910, after about ten years of persistent labour on the part of the compiler Dr. F. Ll. Griffith, Professor of Egyptology in the University of Oxford. The decipherment and description of the Greek collection was undertaken by the two well-known scholars Drs. Grenfell and Hunt, who, in collaboration with other scholars, have already issued two volumes; the first, dealing with the literary portion, made its appearance in 1911, the second, dealing with the non-literary documents of the Roman and Ptolemaic periods, in 1915. The concluding volume, which has yet to appear, will treat of similar documents of the Byzantine period. The "Catalogue of the Coptic Papyri and Codices," ranging from the sixth to the sixteenth century, was compiled by Mr. W. E. Crum, and issued in 1910. The Arabic papyri, of which there is a considerable collection, are being dealt with by Professor Margoliouth.

There are several very fine Gospel-books in the collection of Greek codices, but the most important member of the group is a considerable fragment of the "Odyssey," possibly of the later decades of the third century of the present era, which consequently takes rank amongst the earliest examples of vellum books which have come down to us (case 1, no. 11). The text of this codex

was published *in extenso* in the first volume of the "Catalogue of Greek Papyri," along with the papyrus documents with which its date and Egyptian provenance naturally associate it.

SYRIAC MANUSCRIPTS.

Although in point of numbers the collection of Syriac manuscripts is inferior to that found in some other public libraries, yet it contains works which are worthy of remark. In point of age the oldest, and probably the most important, is a manuscript of the Gospels in the Peshitta version dating from the middle of the sixth century (case 2, no. 1). Another manuscript exhibits the oldest text of the "Apocalypse," as embodied with the other sacred books of the New Testament (case 2, no. 2). A third manuscript, only lately acquired, is a Gospel Lectionary, which probably contains the oldest text of the Heraclean Version (case 2, no. 3). Of great importance is the unique and now famous manuscript of the "Odes of Solomon," which has excited such world-wide interest since its discovery in 1909, that quite a library of literature has grown up around it. A facsimile edition of the text, followed by a new translation in English versicles, accompanied by an exhaustive introduction by Dr. Rendel Harris and his co-editor Dr. Mingana, has been published by the Governors of the Library. There is another unique treatise written by an eye-witness, on the first landing of the Portuguese in India; and a number of other historical and theological works well worthy of notice. A summary list of this collection is in preparation by Dr. Mingana, and will be printed shortly.

HEBREW ROLLS, ETC.

The Hebrew collection comprises a number of fine antelope, goat, calf-skin, and vellum Rolls of the Law and of the Megillat (case 1, nos. 6 and 7). Several illuminated codices of the Haggadah (case 7, no. 16), and a number of liturgical texts. In Samaritan there is a remarkable group of Biblical and liturgical codices, including an interesting vellum copy of the "Pentateuch" written A.D. 1211 (case 2, no. 6).

INTRODUCTION

Amongst recent accessions to the Oriental side of the collection is a group of more than a hundred palm-leaf manuscripts of the Buddhist scriptures in Sinhalese, Burmese, and Tibetan, for the most part from the library of the late Professor Rhys-Davids, many of which are of exquisite workmanship, written in large black characters on unusually broad leaves, or metal, thickly lacquered in gold (case 1, no. 13). The texts of several of this group are believed to be inedited. The collection also contains a small group of unknown works in Bali character, from the Bali Island, beyond Java. These manuscripts are the fruits of thirty years of assiduous collecting by a scholar who was in constant intercourse with other scholars in various parts of the Far East, who alone could have assisted him in getting together such a remarkable collection.

PALI MANUSCRIPTS.

Another group of considerable importance, on account of their extreme rarity, consists of about a hundred pieces of undetermined antiquity, in the language of the Mo-so people, which are written in picture characters on a thick Oriental paper of uneven texture, apparently brown with age. The manuscripts are mostly oblong in shape, measuring about three inches in height by ten inches in width. The Mo-so people are a non-Chinese race scattered through Southern China, but their stronghold, and the seat of their traditions, is the prefecture of Li-Kiang-fu called, in Tibetan "Sadam," and in Mo-so "Ye-gu," which is in the north-west of Yunnan. Travellers from the days of Marco Polo have made reference to them, but until recent years no attempt has been made to deal with their history and language, probably because few scholars have penetrated to the remote region of their habitat. The first scientific monograph upon the subject was read before the Paris Académie des Inscription in 1908, by M. Cordier. In 1913 another scholar, M. J. Bacot, after a residence of several months in the Mo-so country, published a study of the ethnography, religion, language, and writing of the people, in which he was assisted by M. E.

MO-SO.

Chavannes, who was responsible for a translation and study of the texts, dealing with the genealogy of the King of Mo-so, who traces his descent to a line of kings that go back as far as the year 618.

The spoken Mo-so language differs from the written language, and M. Bacot tells us that many of the characters which are ideographic, are very obscure. It is for that reason we attach considerable importance to an excellent key to one of the manuscripts, which Mr. Forrest, who secured these interesting documents for us in the remote country of their origin, was fortunately able to obtain through the services of a Chinese scholar, who was familiar with the people and their language, and also to another key in the shape of a Tibetan translation which is written over each pictograph on a number of the leaves of one of the manuscripts.

Here is excellent material for research, and we are hoping that some young scholar will undertake the preparation of these texts for publication. It is not unlikely that they will furnish new evidence as to the religious rites and ceremonies of these people, about whom so little is known. Their religion proper appears to be the cult of Heaven, which embraces a supreme being, endowed with infinite attributes, providence and justice. They have their holy city at Bedjre, a shrine to which every priest or sorcerer is expected to make at least one pilgrimage during his lifetime. Their temples, if they may be so described, are enclosed spaces, or clearings in the forest, of which the only roof is the canopy of heaven. These enclosures are entered once a year, when sacrifices are offered upon the stone altar, which is erected in the centre.

SUMERIAN AND BABYLONIAN TABLETS.

Yet another group of interesting documents has been added to the collection during the last few years, consisting of more than a thousand Sumerian, Babylonian, and Assyrian tablets, and cylinders of various shapes, on stone and clay, which range in date from 3000 to 600 B.C. (case 1). These were acquired for the library with the help and guidance of Professor H. W. Hogg, Canon C. H. W. Johns, and the Rev.

C. L. Bedale, three scholars who made brave attempts to revive the study of Assyriology in this country, and had to some extent succeeded when death intervened to rob us of the services of each of these scholars in rapid succession. Included in the collection are a number of letters of the time of Ḥammurabi (about 2000 B.C.), about six hundred small tablets of memoranda or accounts relating to the expenditure and receipts of the stewards and other officers entrusted with the administration of the estates belonging to such temples as Drehem and Umma (about 2400 B.C.) (case 1, no. 3). The ancient Babylonian temples were organized much on the same lines as the monasteries and religious houses of our Middle Ages. These memoranda were periodically entered up on a larger tablet, which may be regarded as a ledger, examples of which are also to be found in the collection. There are several cylinders of the time of Nebuchadrezzar, with proclamations, and dedication tablets by that great ruler (case 1, nos. 4 and 5).

A small group of fifty-eight of the tablets from Umma were transliterated and translated by the late Mr. Bedale, and published with facsimiles, in 1901-5, as one of the library publications. The whole collection of six hundred temple records have since been read by a young scholar of great promise, the Rev. T. Fish, a product of St. Bede's College, Manchester, who studied under Professor Deimel. As a result of his investigations he has selected nine tablets from Drehem, which are of more than usual interest for the study of Sumerian, and his description of them appeared in the latest issue of the "Bulletin." It is hoped that it may be possible for Mr. Fish to devote his energies to the revival of Assyriology in Manchester.

CHINESE AND JAPANESE COLLECTIONS.

The Chinese and Japanese books properly occupy a place between the manuscripts and the printed books, for whilst many of them have been produced by hand, the bulk have been printed xylographically, that is by means of engraved slabs of wood, as distinguished from movable metal types. This method of multiplying texts as well as pictures preceded the

typographical method, both in the East and in the West, and may be described as the connecting link between the manuscript and the type-printed book. They have been dealt with here because they formed part of the Crawford collection.

The Chinese section is of considerable extent, the number of pên or native volumes being about eight thousand. It formed part of the design of the 25th Earl of Crawford, that the "Bibliotheca Lindesiana" should include the best and most valuable books, which may be regarded as the landmarks of thought and progress in all cultivated languages, Eastern as well as Western. With this object in view he formed with great care this collection, which was the Chinese division of his library, and it needs but a brief examination of the catalogue to discover how successful he was in procuring many of the finest editions of the books in the language.

The foundation of the collection was laid by the purchase *en bloc* of the valuable Chinese library, belonging to Pierre Léopold Van Alstein, which was sold at Ghent in 1863. A critical examination of the books so acquired, revealed a good many duplicates and imperfections, which, for the most part, were promptly disposed of. In order to supplement the Van Alstein collection Lord Crawford made purchases of works of value, from the library of Pautier, and in many other directions. Not content with these operations in the European market, he employed an agent in Pekin, to whom lists of *desiderata* were sent, and through this agency a number of rare works were acquired. The collection is remarkable, at the present time, for the trifling number of imperfect works which it contains considering its extent. Nearly all the books are either in excellent European bindings, or in the neat "tao" or native envelopes of cloth or silk. The general condition internally is also exceptionally good, and many of the works might be cited as very beautiful examples of xylography.

The Japanese collection numbers something like a thousand pên or native volumes, and grew up side by side with the Chinese collection with which it is so closely allied. It probably contains

more manuscripts than the former, and is remarkable for the number of illustrated volumes which it includes.

A collection of about fifteen hundred drawings and paintings of Chinese, Indian and Persian origin forms an appendix to the Oriental section of the Manuscripts. CHINESE AND INDIAN PAINTINGS.

The Chinese examples number about a thousand, the majority of which are from the seventeenth and eighteenth centuries. They are beautifully executed on silk, rice-paper, leaves, talc, and ordinary paper, covering a very wide range of subjects.

One collection of a hundred and fifty paintings, of large oblong folio size, bound in three volumes, unfolds the history of China from prehistoric times. Another collection of three hundred paintings is devoted to the mythology and folk-lore of China. There are eighty-six pictures representing the various grades of mandarins, court officials, and other classes; twenty-four views of the Imperial Palace at Pekin, and other series dealing with the architecture of palaces, houses, and pagodas, also with furniture. Three large folio volumes are filled with paintings of birds, insects, reptiles, and flowers local to China. Other series deal with fish, shells, junks, and other sailing craft. The trades, industries, and manufacturers are dealt with in a most instructive manner. There are series of drawings dealing with the domestic trades, with the cultivation of rice, tea, cotton, silk, and china ware. Punishments are also realistically depicted. There is also a fine collection of drawings of the musical instruments of the Chinese, one of which shows the arrangement of a Chinese concert.

The Indian paintings number about five hundred, many of which are the work of painters at the courts of the Mogul emperors, and are singularly fine.

The magnificence and the achievements, both in peace and war, of many of these Oriental potentates, are depicted with great delicacy and richness of colour, in the portraits, hunting, domestic and battle scenes which form the subjects of so many of the paintings.

Rembrandt not only obtained hints for design from such paintings, which came in his way probably through the Director of the Dutch East Indies, whose portrait he painted, but was so directly influenced by them that some of his drawings are said to be direct though free copies from such examples.

In addition to the portraits of emperors, princes, mullahs, and other subjects already referred to, there are series of paintings dealing with the various castes in India, including the lower and working castes according to their trades.

The drawings are mostly bound together in an indiscriminate fashion, so that the works of single artists or of periods cannot be well grouped together. Facing each of the paintings in most of the albums are richly ornamented specimens of calligraphy.

WESTERN MANUSCRIPTS.

When we turn to the Western manuscripts and attempt to convey some idea of the richness of the collection, the very wealth of material at our disposal constitutes a difficulty. Of Latin manuscripts, whether produced in England, Flanders, France, Germany, Italy or Spain, there are some hundreds, including examples of first class quality of the art and calligraphy of the great mediæval writing schools of Europe, which range in point of date from the sixth to the nineteenth century. The subjects represented include: biblical, liturgical, and patristic texts, hagiography, theology, classics, chronicles, history, charters, papal bulls, pedigrees, heraldry, law, science, alchemy, etc.

One of the most important texts, though quite unadorned, is a manuscript of the letters and minor works of St. Cyprian, written in pre-Caroline minuscules, by several hands, in the eighth century. It is one of the oldest known manuscripts of St. Cyprian, and was at one time in the possession of the Abbey of Murbach, in Alsace (case 3, no. 1). The earliest manuscript in this section is known as the "Ravenna Roll," which is a legal instrument of donation to the church at Ravenna, written on papyrus at Ravenna, about 580-600. One of the Greek witnesses has written his testimony

in Latin, but in Greek characters, and by so doing has added something to our knowledge of old Latin pronunciation. The "Exultet Roll" or "Benedictio Ceri," is a long roll on vellum written in the tenth century, probably at the monastery of Monte-Cassino. It consists of the text of the liturgical rite of the blessing of the Paschal candle, which begins with "Exultet," hence the name given to the roll, and is furnished with neumes throughout, and illuminations of great interest representing the Passion and the Resurrection.

Of other manuscripts produced at the famous writing schools, one is a "Psalter" written in the early ninth century, at Trier, in fine clear Carolingian minuscules, embellished with magnificent examples of the Continental-Celtic style of decoration, in which no gold is used, but of which the interlacings of the Celtic School are a feature (case 3, no. 3). In the margin of the Calendar for May, a note has been inserted, apparently coeval with the text, recording how Ada, sister of Charlemagne, and daughter of King Pepin, left much property to the Abbey of Maximin at Trier, and on her decease was buried there; also that she bequeathed to the Abbey a copy of the Gospels, written with gold, and decorated with gold. This volume is still preserved at Trier, but in the Stadtbibliothek. Another is a "Gospels" written and illuminated for the Emperor Otto, about 970, probably at Cologne, although it has been suggested that certain features point to St. Gall (case 9, no. 1). It is an exquisite example of minuscule writing and illumination, and has medallion portraits of the Emperor on one of the illuminated pages. There are two "Gospel Books" written in the monastery of St. Gall, in the ninth or tenth century, showing Celtic influence in the initials; one of which belonged formerly to the church of St. Peter, Liège; a "Book of Homilies," probably written at Tours, in the eighth or ninth century, which belonged at one time to the Abbey of Luxeuil (case 3, no. 5); a "Lectionary," with quaint illuminations, written by Ruopertus, Abbot of Prüm, a monastery on the Moselle, where he ruled from 1036 to 1063 (case 7, no. 14); a "Bible" in two volumes, in a twelfth-century small, but beautiful

hand, which is said to have come from the Cistercian monastery of Altenburg, between Cologne and Dusseldorf (case 10, nos. 4 and 5). In a "Gospel Book" of the ninth century, there is a note stating that the codex was used by St. Ancharius (*ob.* 865), and was afterwards preserved as a relic in the church of Bremen (case 7, no. 14).

Of Latin manuscripts of English origin, there are several which call for notice: one is a very important pre-reformation "Missal" of the Sarum use, probably the oldest known manuscript of that service, written about 1260, with six full page illuminations of characteristic English work, which are full of vigour (case 4, no. 1). Another is a copy of the "Epistolae Pauli," in an eleventh or twelfth-century hand, written at Christ Church, Canterbury (case 4, no. 4). The "Leges Angliae" calls for special mention since it contains the earliest known copies of the charters granted to London by Henry I. and Henry II. respectively (case 4, no. 10). The volume, in a beautiful hand, must have been written within a few years of the granting of Henry II.'s charter (1155-1161); of other known copies of this charter the earliest cannot be less than a century later in date, and is defective. Then there is a little "Book of Hours" written for King Henry VII., by John Islip, Abbot of Westminster, and builder of the Chantry Chapel of Henry VII., which bears upon the illuminated borders of several of its pages, the rebus of the abbot's name in the form of an eye and a slip of a tree, the same rebus which is found in the carvings of the chapel (case 9, no. 6). There are a number of cartularies, the most important being that of the Benedictine Monastery of St. Mary's, York, in two volumes, written in the fourteenth and fifteenth centuries; that of the Cistercian Abbey of Melsa, or Meaux, in the handwriting of the nineteenth abbot, Thomas Burton (1396-1399), is also of great interest, furnishing, as it does, authority for English history during the reigns of the Edwards, whilst tracing the history of the abbey from its foundation in 1150 to the year 1406. Other noteworthy volumes are the thirteenth-century cartulary of the Cistercian Abbey of Warden, in Bedford-

shire, which was furnished with monks from the Abbey of Rievaulx (case 4, no. 11); the cartulary of the Manor of Tolethorpe, Rutland, in the form of a roll; the Chronicle of Wigmore (case 5, no. 8); and a volume of the cartulary of Fountains Abbey; Wardrobe Books of Edward I., Edward II., Queen Philippa of Hainault, Queen Joan of Navarre, and Queen Catherine of Aragon; and a thirteenth-century manuscript of the famous Itinerary of Richard I. to the Holy Land (case 5, no. 1).

Of Latin manuscripts of French origin the most important and the most beautiful is a "Psalter," valuable alike for its exquisite illuminated capitals, its five pages of miniatures, its calendar, and for its historical associations (case 9, no. 2). It was written in Paris, about 1260, probably by the same person who executed the manuscript given by St. Louis to the Sainte Chapelle. On a blank leaf at the commencement of the volume, in a very delicate hand is written "Royne Jahanne": the autograph of Joan of Navarre, the second Queen Consort of Henry IV. of England, into whose possession the volume must have passed a century and a half after its production. Léopold Delisle has described the volume as "parmi les chefs-d'oeuvre de l'art français du 13me siècle." An "Apocalypse," executed in the early part of the fourteenth century in the North of France, consists of a series of ninety-six pictures, on forty-eight pages of vellum, of masterly execution, in most delicate colours, which unfold in a most realistic way the story of the Apocalypse (case 7, no. 2). A most perfect specimen of the small Bibles of the thirteenth century, is in the collection (case 9, no. 3). It is decorated with about a hundred historiated capitals, was probably written in Picardy, and belonged at one time to the Abbey of St. Acheul, and later to the Duchesse de Berry. Another very beautiful book is the "Book of Hours" said to have been written for King Charles VII. of France, by the same hand that executed the famous "Bedford Missal," in the early part of the fifteenth century (case 9, no. 4). Every page is surrounded by a most elaborate lace-like border, and it is further enriched by a large number of exquisite miniatures. Mention

should also be made of a "Psalterium et Horæ" of the early part of the fourteenth century, with highly decorated miniatures and historiated capitals, probably executed for a female member of the Order of St. Dominic (case 7, no. 4). In 1586 it was presented to William Duke of Cleves, Berg, and Juliers, and his son John William. On the fly-leaf is the signature of Philip William, Count Palatine of the Rhine. Also a "Book of Hours" of the end of the fifteenth or the beginning of the sixteenth century, probably illuminated in the South of France by an artist of the school of Jean Foucquet, for Jacques Galliot de Gourdon de Genouillac, Grand-Ecuyer de France, and Grand-Maitre d'Artillerie under Francis I. (case 7, no. 9). It is an exceedingly fine example of the art of the period to which it belongs, and is in remarkable preservation. Of great importance historically are: a treasury account book of King Charles VI. of France, and a fourteenth century chronicle of the Dukes of Normandy, and Kings of England.

Of the Latin manuscripts of Italian origin there are two of exceptional interest. The first consists of the "Postilla" of Nicholas de Lyra in three large folio volumes, written by Ugolino Marini Gibertuzzi of Sarnano, by order of Pandalfo di Malatesta, and finished in the Franciscan convent at Pesaro, in April, 1402 (case 8, no. 1). It is full of borders and miniatures, made historically interesting by the portraits of members of the Gonzaga and Malatesta families, which have been introduced into them. A manuscript like this, perfect in condition and certain in date and origin, is a most important monument of Italian art. More splendid even than the Malatesta manuscript, but belonging to an epoch when art had become too self-conscious and conventional, is the "Colonna Missal," in six large folio volumes, by various hands, the earliest of which must have been executed about 1517, for the Cardinal Pompeo Colonna, and adorned with a number of full-page and other illuminations of great excellence (case 8, no. 6). The tradition handed down in the family was that the large illuminations were the work of Raphael. The view held to-day

is that Giulio Clovio is the artist of the best work, with Apollonio dei Buonfratelli as a second hand, followed by others.

Of Latin manuscripts of Spanish origin, the library is in possession of four of outstanding importance. The most interesting is a twelfth-century copy of the "Commentary of the Apocalypse," by an abbot of Valcavado, in Castile, known as "St. Beatus" (case 3, no. 8). It is a great folio volume, written in the North of Spain, decorated with one hundred and ten large miniatures, painted on grounds of deep and vivid colour, showing clearly the Moorish influence of the place of origin; it also contains a curious map of the world. The second is a massive copy of the "Moralia in Jobum" of St. Gregory, which is written in a clear, small, Visigothic hand, of the tenth century, by a scribe named Gomez. The volume contains a number of small decorative initials, mostly the work of one hand, of great charm and delicacy (case 3, no. 4). The third is: "Cassiodorus super Psalmos," another massive folio, written in fine upright Visigothic minuscule of the tenth century, which belonged formerly to the monastery of St. Pedro de Cardena, and later came into the possession of the notorious Libri. The fourth is a "Commentary on the Rule of St. Benedict" by Smaragdus, who was Abbot of St. Mihiel, in the diocese of Verdun, and died about 820 (case 3, no. 2). It was apparently written in the Abbey of Silos, by a scribe named John, and is in Visigothic minuscule of a peculiar form, in three different colours of ink, the body of the work being in black with the headings in red, and the text of the rule in green, of the first half of the tenth century.

Of manuscripts executed in the Netherlands there are a number ranging in date from the ninth to the fifteenth century. Several are of outstanding importance, but we must not do more than briefly refer to one or two. The first is a dainty little "Book of Hours," which tradition says belonged to Mary, Queen of Scots, upon two of the leaves of which are inscriptions said to have been written by her own hand, one of which reads: "*Mon Dieu confondez mes ennemys* M̃." (case 9, no. 5). There

are two other "Books of Hours," of the fifteenth century, of the school of Hans Memling, one of which exhibits clearly the distinctive characteristics of the Flemish school of illumination, its richness of colour, its realism, and its typical borders consisting of a broad band of colour or flat gold, forming a ground for the representation of flowers, fruits, butterflies, etc. (case 7, nos. 11 and 12); and a volume of "Preces et Officia Varia" executed at Bruges in 1487, and enriched with thirty miniatures and thirty-six borders, besides other decorations (case 7, no. 13). The artist appears to have been Nicolas de Coutre, one of the Guild of Illuminators of Bruges.

The French manuscripts, though not numerous, are of great beauty and interest. Perhaps the most important is a "Bible en Images," or "Picture Bible," consisting of a series of forty-eight full page paintings, representing stories from the books of Genesis and Exodus, resplendent on a background of burnished gold, and written in the North of France in the first half of the thirteenth century (case 7, no. 1). There is a fine and important copy of "Lancelot du Lac," with seventy-two miniatures and numerous illuminated initials, written about 1300 (case 6, no. 1); an early fifteenth-century copy of the "Chroniques" of Jean de Courcy (case 6, no. 3); and an illuminated manuscript of the "Chroniques de Saint Denys," in which one miniature depicts Edward I paying homage to Philip the Fair, of France, as his overlord for the Duchy of Aquitaine, in 1286 (case 6, no. 4). There is also a very beautiful manuscript of Guillaume de Guilleville's "Pélerinage de la Vie," written in a clear hand, in the fifteenth century, and enriched with 173 miniatures, which are illustrative of the poem, and display a wonderful fertility of invention, whilst they are valuable for the costume of the time and for the ways of life of the people (case 6, no. 2). Another volume of almost equal interest is a collection of twenty-six paintings illustrating the life and passion of our Lord, executed about 1350, in grisaille, the aureoles only being depicted with gold (case 7, no. 5). There is also a fine manuscript of the "Roman de la Rose," of

the fourteenth century. One miniature depicts Jean de Meung, the continuator, at work on his continuation (case 7, no. 6).

Mention must also be made of a few of the most interesting of the English manuscripts. The finest is a copy of John Lydgate's "Siege of Troy," executed about 1420 (case 5, no. 6). It is a large folio volume, containing richly illuminated borders, and seventy miniatures, which furnish a mine of pictorial information on the social customs of the period in which it was produced. At the commencement of the volume is a picture of the author presenting his work to King Henry V, whilst at the end are the arms of William Carent (1344-1422), for whom the book was probably written. Another is the same author's translation of Boccaccio's "Falle of Princes," a plainer, but still a very important volume, executed about 1425, with borders and initial letters in gold and colours. There are a dozen manuscripts of the Wicliffite Bible, or parts of the Bible, ranging from 1382 to 1450 (case 5, no. 3); four manuscripts of "The Prick of Conscience," of Richard Rolle, of the fourteenth to the fifteenth century (case 5, no. 10); and "A Form of Cury" by the master cook of Richard the Second, containing 194 cookery receipts, written between 1380 and 1390 (case 5, no. 4). The "Yorkshire and North of England Armorial," known as the "Stacey Grimaldi Roll," is a vellum roll 3 metres long, executed about 1350, with the arms of sovereigns, nobles and barons, emblazoned, and the name and description of each coat written above. It is one of the earliest known heraldic manuscripts. One of the Wicliffite manuscripts is of great interest on account of its historical associations. It is a copy of Purvey's revision of the Wiclif Gospels, written about 1410, and was presented to Queen Elizabeth on the occasion of her progress through the city of London in January, 1558-1559, by Francis Newport, who, for the sake of his religion, had been compelled to fly from his country during the reign of Queen Mary. Prefixed to the volume is a long letter written by Newport to the Queen (case 9, no. 7). The presentation is referred to by Holinshed, in his "Chronicle."

Amongst the Italian manuscripts are two or three which should not be passed over. The first is a fourteenth-century volume containing the "Rime" of Petrarca, and the "Canzoni" of Dante, which is regarded as one of the most important manuscripts of the two poets, written during the lifetime of Petrarch, or immediately after his death, for Lorenzo, the son of Carlo degli Strozzi, a member of one of the noblest families of Florence, by Paul the scribe (case 8, no. 5). It has large initial letters, and three illuminated borders, containing portraits of the poets and their innamorate, executed in the finest style of Florentine art at that period, with the arms of the Strozzi emblazoned in the bottom compartment of the first two. There are three manuscripts of the "Divina Commedia" of Dante, of the fifteenth century, one of which is noteworthy as furnishing the date of execution (1416), and the name of the scribe: "Bartolomeus Landi de Landis," of whom nothing seems to be known. Another important manuscript, in a fine fifteenth-century hand, is the "Scala Paradisi" of San Giovanni Climaco (case 8, no. 4). Yet another contains the arms of the Judges in the Court of the Università dei Mercanti di Bologna, 1576-1632, of which there are 558 coats, besides a plan and view of Bologna, and many other paintings by Bernardino Sangiovani (case 8, no. 10).

Amongst recent additions is also a palimpsest of an Icelandic manuscript of laws promulgated in Iceland from 1281 to 1541.

IRISH MANUSCRIPTS.

The Irish collection comprises one hundred and thirty-six volumes consisting, for the most part, of transcripts from famous manuscripts in the Royal Irish Academy, and elsewhere, by such scholars as E. O'Curry, D. H. Kelly, Michael McDermott, and O. Donovan.

There are many volumes of the text of Fenian tales, accompanied by English translations; volumes of collectanea; texts of Irish poems in the handwriting of Michael McDermott; collections of annals, of genealogies, and one volume of original letters of O'Curry, and O. Donovan. The Irish text of Keating's "History

of Ireland" is also included in the form of a folio volume, bearing the date of 1715.

The interest attaching to many of these transcripts is that they are of manuscripts which have since disappeared.

It has been found necessary to establish a charter room in the library, in order to provide the necessary and suitable accommodation for the large and rapidly growing collection of charters, deeds, and similar documents, which are being acquired from time to time as opportunities occur. Among the collections recently acquired are a large number from the Sir Thomas Phillipps collection, the Beaumont Charters, the Nicholas Papers, and a number of documents from the Medici Archives. CHARTER ROOM.

In addition to the collection belonging to the library, which begins to assume considerable dimensions, we have undertaken further responsibilities in this direction, since 1921, by accepting the custody of collections of similar documents.

The first collection to be entrusted to our care, on loan for an indefinite period for the use of students, was that belonging to Sir Harry Mainwaring, Bart., late of Peover Hall, Cheshire, which included many early charters, and other material relating to the county of Cheshire. The Mainwaring family had been seated at Peover ever since the Conquest, and had the good fortune to possess state papers, diaries, household books, and literary papers of the seventeenth century, besides a vast quantity of deeds and evidences relating to their lands, which cannot fail to be of interest to students of the history of the period covered by them. Many of the Peover deeds are of the time of Edward III, whilst five hundred of them are earlier than the reign of Henry VIII, the earliest of all consisting of charters granted in the twelfth century by Earls of Chester.

Encouraged by the action of Sir Harry Mainwaring, we announced in the succeeding issue of the "Bulletin," our willingness to undertake the safe custody, under similar conditions, of any other collections of manuscripts, especially those relating to

the North of England, or in the possession of families connected with that area, which the owners were either unwilling or unable to dispose of, and for which they were no longer able to provide suitable housing accommodation. We ventured to point out that in these days, when so many estates are being broken up, and old family residences relinquished and their contents dispersed, there is a grave danger lest valuable documents of great historical interest, the importance of which may not have been realised, should be lost sight of, perhaps accidentally destroyed with the so-called lumber which so often accumulates in great houses, or be stored temporarily, for want of better accommodation, in unsuitable buildings where they are likely to suffer irreparable damage from damp and neglect. We also pointed out that there are in the hands of Lords of Manors, family solicitors, and others, quantities of court rolls, deeds, marriage settlements, indentures, and similar documents, now of little use for legal purposes, which are in great danger of destruction or dispersal.

These documents form part of the necessary material for the history of the district to which they refer and are invaluable to students of our social customs and institutions, as well as to the ever increasing number of scholars engaged in this description of historical investigation, and should be preserved and made accessible to such workers, under the customary safeguards.

In response to this appeal Colonel and Mrs. Ramsden-Jodrell, of Taxal, Cheshire, deposited in the library their interesting collection of manuscripts, relating to the Jodrell family and their estates. The Jodrells have been seated in Cheshire certainly since 1351, for the earliest recorded reference is to a member of the family who held lands in the forest of Macclesfield in that year. These deeds, like those of the Mainwarings, throw a flood of light upon the social and economic history of the county to which they belong.

These collections have now been carefully arranged in chronological order, in specially made cases, within which each charter or document is enclosed in its own folder, and stored in the

charter room. Handlists have also been prepared by Dr. Fawtier, and in part have been printed already, in which the arrangement is alphabetically under the name of the places to which they refer, so that any student wishing to know what documents there are relating to a particular place or to a particular period, may readily obtain the information, either by reference to the list, or by having recourse in the library to the documents themselves, as the case may be.

We shall be glad to undertake the custody of further collections of similar documents, with a view of providing for their careful preservation, and of making them available for ready reference and study.

Turning now from the manuscripts themselves to the jewelled covers with which some of them are adorned, and which impart to them a character, and a value, of a very special kind, we find that there are thirty examples (case 10). The extraordinary rarity of these metal and ivory bindings may be gauged by the fact that this collection, containing only thirty examples, yet ranks third among the collections of the world. By far the richest is that in the Bibliothèque Nationale, at Paris, which contains a large number of the books of this class, seized and saved from dispersion at the time of the Revolution. Next comes the Royal Library at Munich; and then comes the John Rylands collection. One example, perhaps the finest in the world, remained until a few years ago in English hands. It was the famous "Lindau Gospels," in cover of pure gold and gems, which Lord Ashburnham sold for £10,000, and which is now in the possession of the Pierpont Morgan Library. Many of the covers are of great beauty and interest, none the less so for the process of building-up which they have undergone in long-past centuries. The normal course of things seems to have been as follows: A monastery owned a precious tenth-century "textus," or manuscript of the Gospels; it also possessed an ivory "pax," or tablet carved with one or more scenes from the life of Christ,

JEWELLED BOOK-COVERS.

of, perhaps, a century later, and jewels which had been bequeathed to the church for the enrichment of the altar books and reliquaries. A century later still it occurred to some rich abbot to have the second made into a cover for the first; and he would call in some jeweller or metal-worker from Cologne or Liège, who would encase the ivory tablet in a richly jewelled metal frame, and make the whole into a cover to protect the manuscript.

Often, therefore, as in the case of some of the examples exhibited, the manuscript, the ivory or enamel centre, and the jewelled or chased borders are of different centuries. But in nearly all cases the result of the joint work of the carver and the goldsmith is of singular richness and beauty. One of the finest has for its centres two plaques of twelfth-century Limoges enamel, its background is of silver stamped from dies of the thirteenth century, whilst surrounding these are figures of saints in ivory, the whole being enclosed in a border of finely carved and gilt wood (case 10, no. 2). Another is a "Gospel Book" in a German hand of the twelfth century, encased in a cover from which the central ornament on one side has disappeared, but of which the heavy borders of gilt copper enriched with Limoges enamels, representing the Apostles, the Virtues, etc., are intact (case 10, no. 11). The most important example consists of the double cover of a manuscript which has become separated from its binding. It belonged at one time to Samuel Rogers, and later to Mr. Bateman, at whose sale it was acquired by Lord Crawford. The ivory carvings, which serve as panels, are of the finest workmanship of the tenth century; the metal work, which is also very fine, was probably executed at Trier, which was for a long period the great rival of Cologne in the realm of ecclesiastical art and culture (case 10, no. 1). Many of the other examples in the collection bear indications of having been executed, or preserved, in the "stately tower of Trier," while Cologne and Liège can claim an equal share.

The jewels with which many of the covers are enriched form a very varied collection. There are a number of ancient Roman gems, both in intaglio and cameo. One, cut on red jasper, re-

presents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum (case 10, no. 5). Two of the covers have had fitted at each of the four corners large rock crystals in claw settings, beneath which are to be seen relics of saints or martyrs, so that the volumes partake of the character of reliquaries (case 10, nos. 4 and 5). The filigree and repoussé work in general is very chaste.

We have already exceeded the number of pages which we had allotted to ourselves for the purpose of this hurried glance at the library's manuscript collections, and yet only a few of the most important items have been touched upon in the most superficial way. We hope, however, that these hurriedly written and necessarily discursive notes may serve the purpose we had in view, of conveying some idea of the importance of this carefully chosen collection, many of which are in the finest possible state of preservation.

SOME CHARACTERISTIC FEATURES OF THE MANUSCRIPTS OF THE MIDDLE AGES.

It must not be supposed that all the manuscripts produced during the middle ages were equally beautiful. Just as in painting there are schools and masters, or as in literature there are shining epochs or golden ages, with their galaxy of brilliant minds, so in the case of the mediæval books there were periods of depression as well as periods of glorious eminence. There were famous schools of writing and famous scribes, but the famous scribes took pride in their work, not for their own personal fame, but for the fame of the house with which they were associated, and of which they formed part. Hence it was that at St. Gall, Orleans, Metz, Rheims, Tours, Trier, Prüm, Paris, St. Albans, Winchester, and Lindisfarne, among other places, great writing schools were established, and in the manuscripts that have come down to us from those great schools we find evidence of a union of the arts.

When the first scribe had done his work in the writing of the text, or body of the work, the sheets or gathers had to pass under the eye of the corrector to receive the finishing touches from the master-hand; then they were passed to the rubricator, whose business it was to insert the capital letters in the spaces that had been left by the first hand for their accommodation; thence they passed to the illuminator, who painted in those exquisite borders with their jewel work of colour, and finally they were given to the miniaturist, a superior artist, to insert those delicate miniatures which excite the envy of the first painters of the present day.

Not only did the great majority of the scribes omit to leave any record of their name, but they also omitted to leave any record of the date or place of writing, so that we have to adopt our own devices in determining the date of these undated volumes. But the science of palæography, in other words, the study of ancient writings, has been so wonderfully developed during recent years that it is by no means an exaggeration to say it is possible to determine, with an almost incredible degree of exactitude, the age of an undated written document by means of a careful scrutiny, just as by looking into a person's face and scanning his features we are able to guess his age with a certain degree of accuracy.

The distinguishing characteristics of a manuscript may be said to consist of the material upon which it is written, its dimensions and shape, the colour of the ink employed, the form, size, rudeness, or excellence of the letters, with the contractions of words, the ligatures of combined letters, and the character of the ornamental letters and other illuminations. These features constitute so many tests of the age of the work, and generally lead to a speedy and satisfactory conclusion.

MATERIALS.

The principal materials employed to receive writing were papyrus, parchment or vellum, and paper (case 1). Papyrus scarcely enters into consideration here, and paper only to a limited degree. It is largely with parchment or

vellum, made from the skins of the sheep, goat, and calf, that we have to do in treating of mediæval manuscripts. The character of this material changed at different periods. At one time it was thin and delicate, then it was firm and crisp, now it had a smooth, glossy surface, then it would change to a rough appearance, and again to a highly polished surface. The vellum produced in one country would be of the colour of ivory, whilst that prepared in another country at the same period would put on an appearance of extreme whiteness and purity. These variations are often a material aid in settling the place of production of a given manuscript.

Paper was scarcely known in Europe until the twelfth century, when it was imported from the East by way of Greece. The manufacture was first carried on in Italy, France, and Germany in the fourteenth century, and it was not until the middle of the fifteenth century, when it was in fairly general use, that it began to rival vellum as a material for books.

In the matter of shape, the roll form (case 1) enters but slightly into our period as regards Western books. The "codex" form (case 1, nos. 10 to 12) is that in which the earliest known manuscript of the Bible is found, the "Codex Vaticanus," the greatest treasure of the Vatican Library, which was written about A.D. 350. This was the form adopted for the Bible, and it naturally became the model for theological and ecclesiastical literature of all kinds. In this way the vellum codex was destined to become the recipient of Christian literature, just as the papyrus roll had been the recipient of the literature of the pagan world; although it should be pointed out, there is little doubt amongst scholars that the original manuscripts and the early copies of the New Testament writings, which have disappeared, were in the shape of papyrus rolls.

By a "codex" we mean the earliest form of book in our modern sense of the word, that is a collection of leaves of vellum, paper or other material bound together. This form of book originated with the Greeks in the shape of a sawn board or small plank of wood, whose surface had been made smooth so as to

receive writing either in charcoal or ink. Later, it developed into the waxed tablets consisting of two or more boards hinged together by rings as in the case of the modern loose-leaf diary and ledger, each having a sunken surface like a school slate, into which wax was run, and upon which the writing was scratched with a sharp-pointed instrument of ivory, bone or metal (case 1, no. 10). When it was found how very convenient the "codex" or folded form of book was, as compared with the roll form, the latter was gradually abandoned, and even papyrus, as well as vellum, was put together in leaves and gathers in the shape of the codex. The roll form survived in the middle ages only for mortuary rolls, pedigrees, records, and such-like documents.

Another important feature in manuscripts is the character of the handwriting, and the arrangement of it. In the earlier manuscripts we find three and four columns to a page, giving six and eight columns of writing at an opening. The three-column arrangement seems to have been abandoned after the eighth century. Down to the eighth century, with few exceptions, the text was written without separation of words, paragraphs, or chapters (case 1, no. 11). This was undoubtedly to save space when material was costly. Even when the scribes began to break up their lines into words it still continued to be the fashion to attach short words, such as prepositions, to the words which immediately followed them. It was not until the eleventh century that a perfect system of separately written words was established in Latin manuscripts; whilst in Greek manuscripts the system was at no time completely followed.

Much could be said about punctuation, but it must suffice to say that our present system of stops dates from the ninth century, when the note of interrogation first appeared.

A few words must be devoted to the formation of letters, for of all features this is perhaps the most important. It is said that an exact uniformity in the shape of letters and in the general appearance of writing is hardly maintained in any language for a longer period than fifty years, if for so long a period. The suc-

cessive changes introduced by caprice, by accident, or with a regard to convenience, afford an almost certain means of determining the age of manuscripts.

In the oldest manuscripts the letters differ little from the square forms of letters found in inscriptions. These were very angular. In time the angles gave place to curves, which could be more readily inscribed with the pen on soft material, and this "uncial" character remained in use until the middle of the eighth century (case 1, no. 11). These forms were afterwards modified from time to time with a view to obtain greater facility and greater celerity. In fact, nearly every change may be attributed to this desire, and those who gained their living by copying found so great an advantage in the "cursive" or "running" hand that they sought to improve it by every device that might favour an uninterrupted movement of the pen (case 1, no. 12). Not content with forming the letters of each word, they combined them into forms that often bore little or no resemblance to the component parts. Manuscripts of the tenth century abound in these contractions. Many entire words of common occurrence were indicated by single turns of the pen, and thus the term "knots of letters" has been applied to such contractions.

ILLUMINATIONS.

If the manuscript happens to be an illuminated one, there is yet another test of age which may be applied, since the ornamental letters with which so many are adorned are eminently characteristic of the period to which they belong. The term "illuminated manuscript" seems to be a mediæval phrase meaning a manuscript which is "lighted up" with coloured decoration in the form of ornamental letters or painted miniatures. The earliest reference to the art under the designation "illuminating" is that met with in the twelfth canto of the "Purgatorio," where Dante speaks "of the art which in Paris is called illuminating."

It may not be inappropriate here to offer a few words in explanation of the term "miniature." The important use that was made of red paint, or, to use its Latin term, "minium," in the

decoration of manuscripts, led to the painter being called a "miniator," whence the pictures executed by him in minium were designated miniatures. There is no etymological connection between this word and the term minute in the sense of a painting on a minute or small scale.

The art of illuminating reached its highest degree of perfection in the fourteenth century, and it is possible to trace its progress from the time when the Egyptians, away back in the twentieth century B.C., were decorating their funeral rolls in the most gorgeous colours. The custom was no doubt borrowed from the Egyptians by the Greeks, and from the Greeks by the Romans.

Properly speaking, a survey of the mediæval illuminated books begins with the gold writing, or "chrysography," of the Greek manuscripts between the fifth and the eighth centuries of our era. In the fourth century it is not surprising to find that the luxury of the times led to writing the most valuable books in gold and silver inks, on leaves of vellum stained with a rose-coloured purple dye. The chief employment of this luxurious writing was to preserve copies of the Gospels and other books of Holy Scripture, of which many extremely valuable specimens are extant. Manuscripts in silver characters are of more rare occurrence than such as are in gold. This may be accounted for by the additional expense required for staining the vellum purple in order to display the white metal, whereas manuscripts in gold characters were executed both on white as well as on purple grounds.

From the practice of writing in gold and silver letters, the introduction of entirely gold grounds, having the characters traced thereon in black ink, seems to have been only the result of the natural progress of Byzantine luxury (case 1, no. 12, and case 2, no. 4). From the eighth to the eleventh century this practice was carried to the greatest possible excess. In the same age originated the first broad and quaint forms of that vast variety of ornament usually described as "arabesque," consisting of flowers, foliage, and animals, out of which such exquisitely beautiful borders were subsequently designed.

It was out of the Byzantine richness that those intricate ornaments of interlaced fretwork or twining branches of white or gold, delineated over a background of variegated colours, were derived, which afterwards became general in France and in England. They were intended, no doubt, to represent mosaics made with rich marbles, whence the term "tesselated" which is generally employed to describe them (case 4, no. 2, and case 7, no. 8).

Side by side with this school of ornament which was growing up on the Continent, there arose the school of art in Ireland which is exemplified in the "Book of Kells," the "Lindisfarne Gospels," and other well-known manuscripts (case 3, no. 3).

The thirteenth century was distinguished by several important improvements in the art of illuminating. The most important was, that the gilded backgrounds, which hitherto had presented a dull flat appearance as on the Byzantine work (case 1, no. 12; case 2, no. 4) now became resplendent (cases 7 and 8).

It was found that if the gold was laid over a thick, substantial mass formed of some tenacious paste, it could be burnished with a stone or metal burnisher until it looked like a plate of solid metal.

It was likewise in the thirteenth century that the famous "Meditationes vitæ domini nostri Jesu Christi," ascribed to St. Bonaventura, were produced, which fixed definitely not only in France but all over the Continent as well as in England an established manner for treating pictures designed from events of the divine story. This accounts for the uniformity of treatment which may be noticed in all books of prayers and offices, and even in pictures, down to the seventeenth century, for Bonaventura's descriptive word pictures may be recognised usually in such miniatures and pictures.

The fourteenth century brings us to the age of Chaucer and of Froissart, and of those national chronicles which afforded such extensive scope to the historical illuminators for the delineation of their invaluable pictures of battles, regal courts, great public events, religious ceremonies, and even scenes of domestic life,

which in the latter part of this century began to be introduced into manuscripts (cases 5 and 6). These illuminations are of the greatest value for illustrating many of the important facts relative to the history of the times in which they were executed. In the year 1352, when Edward III was engaged in erecting St. Stephen's Chapel at Westminster, he employed a number of artists to decorate the walls and windows with a great variety of figures, inscriptions, ornaments, and religious stories, all of which exhibited the characteristic features of the illuminators. The most beautiful example of this elaborately splendid style of illumination extant is the famous manuscript known as the "Great Hours of Jean, Duc de Berri," which was painted during the last twenty years of the fourteenth century, and is now in the Bibliothèque Nationale. In this century the large initials of scroll work which characterised the preceding century, and now combined with animals, prevailed both in France and England, and were executed in deep rich reds, purple and gold. The best historical compositions, as well as the most artistic borders, of the period were executed in France (cases 6, and 7).

Another delicate style of art known as *camaïeu* or *grisaille* prevailed in the fourteenth century, which exhibits the taste and ability of the artists of the time (case 7, nos. 2 and 5). It was of Limoges origin, and was imported from Italy with the enamelling. It consisted of carefully and gracefully drawn human figures, executed with the pen, and then lightly tinted in the faces and dresses with a narrow transparent line of colour, close to the outline, as if to indicate the manner in which the drawings might be wrought up into paintings.

From the early part of the fifteenth century borders of ivy leaves and holly springing out of graceful branches and tendrils, delicately drawn with a pen in black ink, are found generally to prevail in the finer devotional manuscripts, combined with coloured flowers, fruit, and foliage (cases 7 and 8). As the age advanced the borders were enriched by starry backgrounds, with golden stars and more copious and well-drawn specimens of mediæval

botany, which Ruskin has regarded as the source of so much beauty (cases 7 and 8). The ordinary examples comprise pinks, marigolds, daisies, and columbine, with a frequent introduction of the wild strawberry, but in some of the finest French manuscripts are to be found lilacs, lupins, horse-chestnut blossoms, golden gourds, pomegranates, and many other flowers and fruits.

During the fourteenth century the borders began to be altered in form from being actually frames to the text to that established proportion of margin which still exists in making up the pages of printed books, that is, to make the outer margin and bottom of the pages about twice the width of the space allotted the inner margin and top; the object was, in the case of manuscripts, to afford more favourable opportunities to the inventive fancy of the illuminator.

By the middle, and in the latter part of the fifteenth century, the borders of the small delicate manuscripts which were executed in Italy exhibited a still greater variety and profusion of ornaments, consisting of slender, gracefully twined branches of the brightest colouring and gilding; of birds, insects, and flowers, as well as of pearls and rich jewels, and Roman coins; this style continued in Italy until the commencement of the sixteenth century (case 8). Other kinds, composed of twisted and knotted cords and cables, or of scrolls bearing letters and mottoes, may be regarded as common to Flanders, France, and Italy.

It is thought that the flowers, insects, and ornaments were painted first by a superior artist, after which the frame and groundwork were filled in by another hand; that done, it passed back to the first illuminator to fill in the lights and shadows.

In Spanish and Portuguese manuscripts the groundwork and borders are often decorated with most delicate lines of lace-work, drawn with a pen.

Here it may not be inappropriate to point out the remarkable extension in the practice of illumination which had taken place by the close of the fifteenth century. During the Byzantine period it was confined to manuscripts of the Scriptures, some writings of

the Fathers, and the most important service books. Then followed volumes for private use, such as "Horae," or devotions for the canonical hours and offices for holy days.

These were succeeded by legends, histories, and poetry, and at length some of the recovered classics were adorned with superior paintings, and by the end of the fifteenth century almost every kind of document when formally written may be found either illuminated or illustrated with pen drawings: charters, wills, indentures, patents of nobility, and even obituary rolls.

The great advance which had been made in the fine arts by the commencement of the sixteenth century is evident in all illuminated manuscripts of that period. The formality of the ancient examples then begins entirely to disappear, and the richest profusion of classical ornament is introduced; they are still illustrated in a superior style, but they cannot be called "illuminated" in the strictest sense of that term, for all the quaint Gothic features of the ancient style have departed. Another age of art had arrived in which painting was herself coming forth in all her hitherto unknown strength, to be displayed and wondered at, far beyond the narrow limits of historiated miniatures on the borders of manuscripts, or even on altar panels, and on the walls of chapels and palaces.

The development shown in the Italian manuscripts of the sixteenth century must be attributed to the powerful patronage of the Venetian nobles, who employed the best artists of the time to execute the frontispieces of the volumes containing the patents by which the Doges appointed them to the government of any of the dependent states of the Republic. These volumes are usually known as "Ducali" or "Diplomi," and consist of small thin folio vellum manuscripts bound in scarlet, gilded and stamped with the Lion of St. Mark and the motto of the Republic, with, as frontispiece, a half-length portrait of the nobleman receiving the dignity on his knees before the Madonna, St. Mark (the personification of Venice, as Justice), seated on a lion, and sometimes the reigning Doge. These are very beautiful and highly finished, many

being attributed to Clovio, Paul Veronese, and Titian (case 8, no. 7).

When we pass from the age of genuine illuminated manuscripts to that of printed books, the closest imitation of written volumes is to be observed in all the earliest efforts of the first typographers.

The advent of typography did not at once kill the illuminated manuscript, for they were produced in Flanders throughout the seventeenth century, and in France down to the middle of the eighteenth century. In the latter, however, it is to be observed that the artist who decorated them appears to regard himself as independent of his text, rather than to have identified himself with it, as was evidently the feeling of the old illuminators.

We have been able to do little more than take a superficial glance at a few of the most striking features of this beautiful species of painting. Sufficient, however, has been seen to enable us to appreciate the fact that on the advancement of literature the illumination of manuscripts must have had a powerful influence, in the natural manner by which the brilliant miniatures would win over readers to the text.

However exclusive or limited the subject may appear it cannot be regarded as otherwise than full of the greatest importance and interest.

Illuminations have preserved to posterity some of the most valuable representations of costume and manners, which have otherwise no visible existence, besides works of many artists of the highest eminence in their time which are not anywhere else to be discovered.

The history of illumination becomes ennobled by the intimate connection which existed for seven hundred years between the practice of it and the advancement of the fine arts, the extension of literature, the services of religion, both public and private, and the adorning and preservation of the text of the Holy Scriptures.

DESCRIPTIVE CATALOGUE OF THE EXHIBITS.

CASE 1.

WRITING MATERIALS.

The earliest written records were almost purely monumental, so that at first the most durable materials were employed, such as stone, clay, wood, metal, etc. Later, as the need was felt, other and more portable materials were extemporised, such as papyrus, linen, skins of animals, leaves, bark, potsherds, bone, ivory, etc.

1. STONE TABLET. BABYLONIAN.

Document recording the building of the Temple of E-ninnu by Gudea, the Ruler of Lagash.

*** Of the use of stone we have abundant proof in the ancient monuments of the Babylonians, Assyrians, Egyptians, Phoenicians, and Greeks.

In Babylonian temples, early and late, it was customary to deposit at the foundation documents recording the building or the repairing of the edifice. In the early period these documents were often in the form of small stone slabs, inscribed on one or on both sides. In the pre-Sargonic period (early third millennium B.C.) the tablet was commonly supported on a bronze figure. In the next period the tablet seems to have been laid by the side of the bronze figure. Such a tablet is the one here shown.

The translation of the inscription is as follows :—

" To the god Nin-Girsu | (The mighty warrior of the god Ellil), | his King, | has Gudea, | the Ruler | of Lagash, | his E-ninnu temple, ' The Storm- | bird shines ' | built. | The foundation stone | in front of it has he fixed. | "

This particular document differs from all others of the kind known in having this last sentence.

2. CLAY NAIL-SHAPED CONE. BABYLONIAN.

Document commemorating the rebuilding of the wall of the capital city of Isin by Ellil-bani.

*** Clay was the most common writing material with the Babylonians and Assyrians. The clay was worked up into tablets of the shape of a cushion, cylinders of the shape of a barrel, and cones of various shapes, varying in size, from an inch to more than a foot. The cuneiform or wedge-shaped characters were impressed upon the clay whilst it was still plastic, after which it was dried either in the sun or by being baked in a kiln.

The " nail " or " cone " of Ellil-bani here shown represents an advanced stage of development in this kind of object, when the text was inscribed both on the shaft and on the cap. The event commemorated in the present text is the rebuilding of the wall of the capital city of Isin. The site is still unidentified, but the city was the seat of a dynasty that began to reign at least two centuries before Ḫammurabi.

The translation of the inscription is as follows :—

" Ellil-bani, | the shepherd who makes everything to abound | for Nippur, | the mighty king, | the king of Isin | the king of Sumer and Akkad, | the spouse whom the heart chooses | of Innina, | the beloved of Ellil | and Nin-insina, | the city wall | of Isin | did build. |

To that wall (belongs) | 'Ellil-bani | Suḫuš-Ki-in' | as its name."

3. CLAY TABLETS. SUMERIAN.

A group of Tablets from the Temple of Drehem. About 2400 B.C.

*** The small tablets are memoranda or accounts of expenditure relating to the administration of the estates of the temple. The ancient Babylonian temples were organized much on the same lines as the monasteries and religious houses of our Middle Ages. These memoranda were periodically entered up on a larger tablet, which may be regarded as a ledger. The reverse side of the "ledger" tablet shown sums up, in its last column, the whole tablet as a record of barley given in payment to the dependents, during thirteen months.

4. CLAY CYLINDER. BABYLONIAN.

Foundation document recording the rebuilding of the great and ancient Temple of the Sun-god at Sippar, by Nebuchadrezzar. About 600 B.C.

*** In the Neo-Babylonian period foundation documents often took the form of barrel-shaped cylinders. The present one records the rebuilding of the great and ancient temple of the Sun-god at Sippar, some forty miles north of Babylon, by Nebuchadrezzar the Great, a ruler distinguished even among Babylonians for his piety. The prayer inscribed on the cylinder is also inscribed on the square brick which belonged to the same temple, exhibited in the same case (no. 5). The inscription on the brick is in the ordinary character of the period. That on this cylinder differs from any other copies of this inscription, as being in an archaic style.

2. THE REVERSE OF A SUMERIAN TABLET FROM THE TEMPLE OF DREHEM.

Circa 2400 B.C. (Case 1, No. 3)

The translation of the inscription reads as follows :—

"Nebuchadrezzar, King of Babylon, the beautifier of E-Sagila and E-Zida, son of Nabopolassar, King of Babylon, am I.

"E-barra, temple of Shamash, which is in Sippar, have I built anew for Shamash, the prolonger of my days, Shamash, great lord, be pleased to regard my deeds with favour, and bestow on me in gift a life of many days, enjoyment of strength, stability of throne, length of reign. Accept graciously my uplifted hands. According to thy supreme command, which changes not, may the achievement of my handiwork endure for ever, my posterity retain dominion, and be firmly planted in the land. When I lift up my hand to thee, O Lord Shamash, may my path open to the destruction of my enemies. Shamash, do thou and thy mighty weapons, which none can stand against, go at my side to overthrow my foes. As the bricks of E-barra are firmly laid for ever, so may my years be prolonged for ages."

5. CLAY BRICK. BABYLONIAN.

One of a series of flat bricks fixed in some part of the structure of the Temple of the Sun-god at Sippar when that ancient edifice was rebuilt by King Nebuchadrezzar. About 600 B.C.

*** In the time of the great builder ruler Gudea (see no. 1) the large square flat brick (15½ to 16½ inches square) used by Sargon and Naram-Sin instead of the earlier curious narrow brick with curved upper surface, gave place to one of more convenient size (about a foot square), which remained in use in Babylonia with little change till the end. These bricks, especially when used for the exposed surface of a pavement often bore an inscription. Such is the brick here shown. See note to no. 4.

6. GOAT-SKIN ROLL. HEBREW.

Sefer Torah: Scroll of the Law of Moses in Hebrew, without vowel-points. 28⅜ in. (720 mm.) high. Written on forty-six goat-skins. 15th cent.

*** Skins of animals were employed by the Egyptians from very early times, and by the Jews throughout their history for the sacred rolls of the law. The skins of lambs, goats, antelopes, sheep, and calves were utilized, but until the second century B.C., only one side of the skin was prepared to receive writing. These skin books were made up in the form of rolls, on which the writing was arranged in columns. For the transition from this shape to the modern or "codex" form, made up of folded sheets, see note to nos. 9 and 10.

The present synagogue roll was executed in Spain in the fifteenth century.

The oldest known Hebrew manuscript containing any considerable portion of the Bible is a Pentateuch of the ninth century of the Christian era.

7. ANTELOPE-SKIN ROLL. HEBREW.

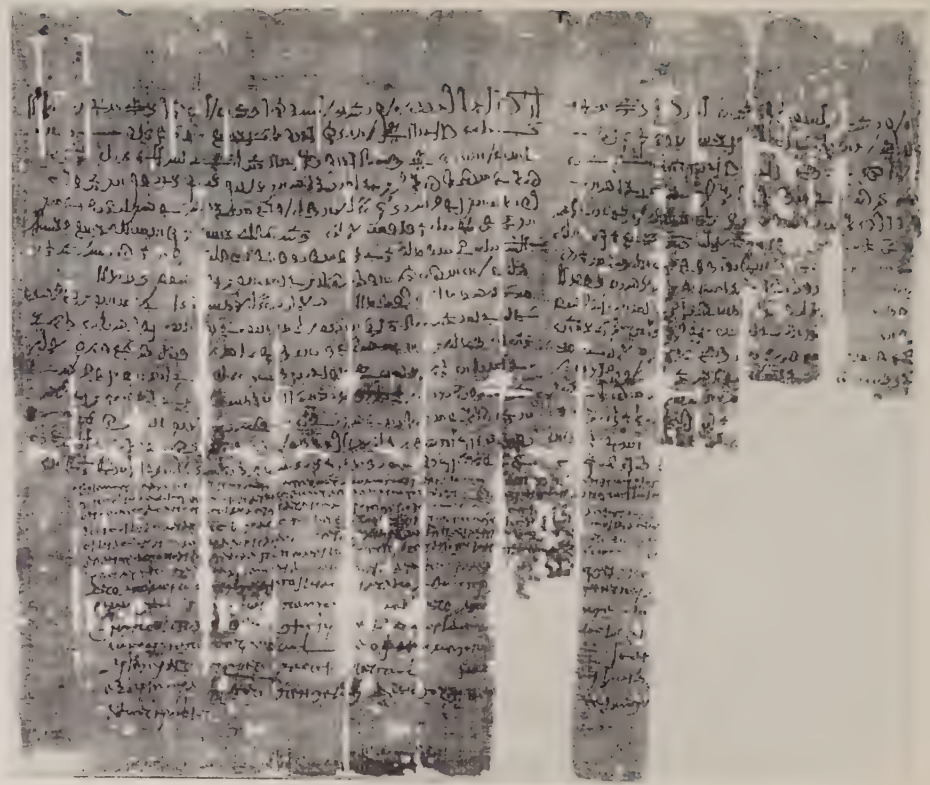
Megillat Esther: Hand Scroll of the Book of Esther in Hebrew, without vowel-points. 9⅝ in. (245 mm.) high. Written on antelope skin. 16th cent.

*** See note to no. 6.

8. PAPYRUS ROLL. DEMOTIC AND GREEK.

Bilingual Papyrus. Demotic and Greek. 13¾ × 11½ in. (350 × 292 mm.). A.D. 29.

*** This document of the time of our Lord shows the common writing material, and the form of Greek script in use at the time. Papyrus was employed in Egypt from a very early date as a material for writing, whence its use gradually spread to neighbouring countries. It was prepared from the papyrus plant,



3. PAPYRUS ROLL. A.D. 29
Demotic and Greek (Case 1, No. 8)

which in ancient times grew in abundance beside the Nile, by cutting the pith of the stem into thin longitudinal strips. These were placed side by side, and another layer of strips laid on them at right angles. The layers were then united by means of pressure and moisture, adhesion being furthered probably by the glutinous character of the pith, or by the addition of glue. When dried and polished the sheets were ready for use. The original strength of the papyrus thus prepared for writing is estimated to have been about the same as that of modern paper. Owing to its want of durability any document liable to much handling could not survive for more than a limited period. On such perishable material the books of the New Testament must have been originally written, so that the disappearance of the autograph copies through constant use, apart from other dangers incidental to their circulation, need not occasion any surprise.

The upper portion of the papyrus exhibited, which relates to the sale of a house in the Faiyûm district of Egypt, is written in the demotic form of Egyptian writing, whilst the lower part is in the current Greek script, of a character similar to that which is likely to have been used by the writers of the New Testament.

9. WOODEN TABLET. GREEK.

*** Tablets of wood were in use in the East from very remote times. They were used for memoranda, accounts, and educational purposes. For such temporary purposes the board was whitened with chalk or gypsum, and charcoal formed the writing medium. In some cases, as in the example exhibited, the writing was written in ink on the bare board. In other

cases the boards were coated with wax or some kind of composition, the writing being scratched upon them with a sharp pointed style.

In the inventory of the expenses of rebuilding the Erechtheum at Athens, B.C. 407, the price of two boards on which the rough accounts were first entered is set down at two drachmas, and a second entry of four boards at the same price occurs.

10. IVORY OR BONE TABLETS. ROMAN.

Two leaves of a carved bone Consular Diptych, of early sixth-century Roman work, each of which on one side has a carved bust in relief of the Roman Consul Areobindus and his monogram, and on the other side (as shown) the sunken surface into which the wax was run to form the waxed surface for writing upon with a style.

*** These tablets were at first single; later two, three, or more were hinged together by means of rings (a method which has been revived in modern times for the hinging of the loose-leaf diary and ledger). If the documents were important, such as legal conveyances, wills, or letters, it was necessary to protect the writing. This was done by making the leaves of the tablet in the form of a school slate, the wax was run on to the surface which had been sunk to a depth of about the eighth of an inch, leaving a rim, or raised frame around the edges, to serve as a protection to the writing. The object of this was that two tablets might be placed together face to face, without danger to the writing. The multiple tablet was known as a "codex."

When the convenience of the "tablet" or "codex" form of book was recognized, efforts were made to modify the shape of the roll. It was not easy to overcome the natural conservatism and traditions of the scribes,

and so the roll-form continued to be used for literary purposes until the fourth or fifth centuries of our era, although towards the close of the third century A.D. the supremacy of the codex form was assured.

In rolls and codices alike, the writing is generally arranged in columns. The transition from the former to the latter shape was made by arranging the writing in columns, as in the case of the rolls, but on convenient sized skins or pieces of vellum, showing perhaps three or four columns to a page, which could be nested or made up into quires or gathers, as in the case of the two earliest Biblical manuscripts, the "Codex Vaticanus," and the "Codex Sinaiticus" respectively.

One of the writing implements, or "style" is also shown.

11. VELLUM CODEX. GREEK.

Two pages of the earliest known Vellum Codex of the Odyssey. Written in Greek uncials about 290 A.D.

*** Vellum, or parchment, from "pergamena," a term which is probably derived from the name of the place (Pergamos), where the preparation of the skins of animals was so improved as to allow of writing on both sides, in contrast to the old method of preparing only one side, was probably first known in the second century B.C. Skins of the goat, sheep, and calf were employed, but that from calf-skin was the finest, and is known as vellum, from "vitulus."

This material was destined to supersede its old rival, papyrus. It was the most satisfactory of all materials by reason of its great durability, and because it was procurable in any country, whereas the papyrus reed could only be cultivated in a limited area.

The example shown consists of two leaves from the earliest example of a vellum codex in the library, which is probably the earliest vellum codex extant.

12. VELLUM CODEX. GREEK.

The Four Gospels in Greek. With tables of Eusebian canons, prologues, etc. $8\frac{1}{16} \times 6\frac{1}{8}$ in. (205 × 155 mm.). On vellum. 11th cent.

*** This vellum codex of the Gospels is open at the miniature facing the Gospel of St. John, which gives an interesting illustration of the evangelist engaged upon his work, holding in his right hand the pen with which the sacred volume upon his knees is being written. In front of him is a scholar's cabinet, with the key in the hasp-lock, of which this miniature gives probably the earliest known representation. On the desk above the cabinet are displayed the various implements used by the ancient scribe in the exercise of his craft—inkpot, dividers, knife for erasure, etc A pillar at the back of the desk supports a mirror from which a hanging lamp is suspended.

13. PALM-LEAF BOOK. BURMESE.

Taddhita-Nissaya. Nâma-kappam. Treatise on Grammar Burmese. Written on 228 palm-leaves. 496 × 54 mm.

*** Wood was possibly one of the earliest substances employed, but it is probable that before men thought of using boards, they utilized the leaves and the bark of trees. In India and the East palm-leaves, palmyra-leaves, and the leaves of the talipot-tree were, and are still used. Slips are cut out of the large leaves, the characters are scratched upon the strips, and some staining fluid is rubbed into the scratches.

In Europe leaves of plants are not generally of the tough character of those grown in the tropics, yet the leaves of the olive-tree were used in Greece and Italy, and other parts for purposes of record.

Our terms "leaf" and "folio" are derived from this description of material.

14. BARK BOOK. BATAK.

Pustaha. Magical book of the Battas in the Mandailing dialect, attributed to Ama Ni Mortuhot Bilang. Compendium of sorcerer's prescripts for the preparation and application of charms. $9\frac{13}{16} \times 6\frac{11}{16}$ in. (250 × 170 mm.). Written on the bark of the alim-tree, folded as a screen.

*** Bark was very much better adapted for writing purposes than leaves, and was extensively used by the Greeks and Romans. The Latin term "liber" originally signified bark, but it later became the term for roll or book, whence is derived our term library.

The manuscript exhibited is written on the bark of the alim-tree, folded as a screen, and illustrated with magical figures.

The Battas are the inhabitants of the central highlands of Sumatra, and are now mostly subjugated by the Dutch.

Their language, of which there are three main dialects, Toba, Dairi, and Mandailing, is one of the oldest of the Malay group, and is said to have a close affinity with that of the Hovas of Madagascar. Their books are written on bark, or bamboo, from bottom to top, the lines running from left to right. Their alphabet is supposed to be derived from that of the Indian monumental inscriptions. Their religion, which also appears to be of Indian origin, consists of demon and ancestor worship. Cannibalism is expressly sanctioned on the victims who have had to pay the penalty of death for certain offences.

15. BAMBOO CALENDAR. BATAK.

*** This calendar is written in the same character as the preceding item, but on a piece of bamboo. It comes from Jangi Angkola.

16. OSTRAKA OR POTSHERDS.

*** The term "Ostraka" usually signifies pieces of broken jugs and pots which were no longer regarded as of value, except as substances on which to write ephemeral documents. Although not unknown in Greece as writing material they were used in Egypt as early as 2000 B.C., and as late as 800 B.C. to A.D. 300. They consist of private letters, memoranda accounts, and other ephemeral documents, and are written chiefly in Greek and Coptic.

The term is derived from ὄστρακον, the name applied to the shell of an oyster, and of certain testacea, later to a hollow vessel, and finally to earthenware vessels of various shapes.

The use of the shells for casting votes of banishment in Athens, gives us the term "ostracism."

17. LINEN MUMMY CLOTH. EGYPTIAN.

*** Linen cloth was used among the ancient Egyptians to receive writing, and it appears also as the material for certain rituals in Roman history, in references made by such authorities as Pliny and Livy.

CASE 2.

BIBLICAL MANUSCRIPTS.

1. THE SYRIAC (PESHITTA) VERSION OF THE GOSPELS. *c.* A.D. 550.

The Four Gospels in the Peshitta form of the Syriac Translation. $11\frac{7}{16} \times 8\frac{15}{16}$ in. (290 × 227 mm.). On vellum. About A.D. 550.

*** Written in large estrangelo letters, the most ancient form of Syriac characters.

The word "Peshitta" means "simple," and hence, perhaps, as applied to the Scriptures "current," "common," in which case it may be compared with the term "Vulgate" used for the Latin Bible, or "Authorised Version" for the English.

Besides the Peshitta version there is another of great importance known as the Old Syriac. For fifty years this version was represented only by some fragments discovered in the British Museum in 1842 by William Cureton, and by three leaves found afterwards in the East and published in 1872. In 1892 two Cambridge ladies, Mrs. Lewis and her twin-sister Mrs. Gibson, found in the monastery of St. Catherine on Mt. Sinai a palimpsest manuscript, the under-writing of which proved to be a nearly complete copy of the four Gospels of the same version as that discovered by W. Cureton. A much more thorough comparison of this version with the Peshitta was now rendered

possible. The relationship of the two is one of the most complex problems that the textual critic has to settle at the present time. Both are obviously of great antiquity, but in the present division of scholarship on the question it is inadvisable to hazard an opinion on the question of priority.

There are other Syriac versions, besides the two here mentioned, but none of the same importance for the history of the text. One of them, the Heraclean, is exhibited immediately above this one.

2. THE SYRIAC (PESHITTA) NEW TESTAMENT. *c.* A.D. 1200.

The Four Gospels in the Peshitta form of the Syriac translation and the remainder of the New Testament in the Heraclean form of that version. $10\frac{2}{8} \times 7\frac{5}{16}$ in. (275 × 186 mm.). On vellum. About A.D. 1200.

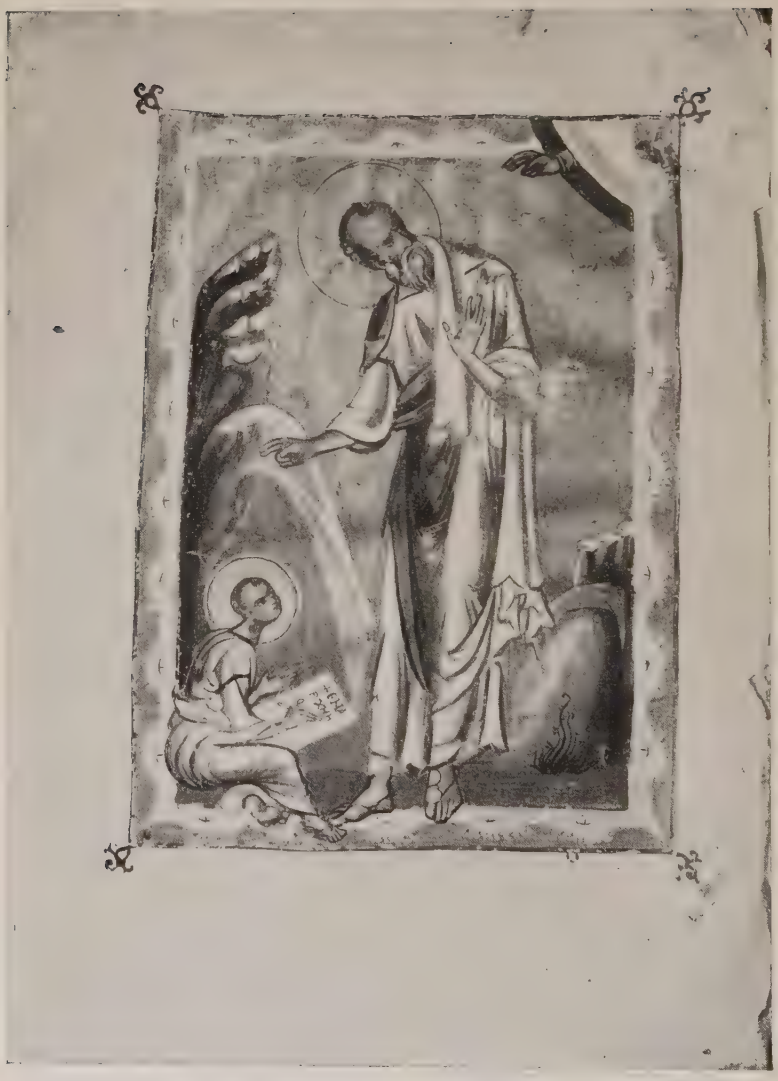
*** Written in Northern Mesopotamia in the estrangelo character.

Remarkable as one of the very few complete copies of a Syriac New Testament in any European library. The Apocalypse in the Heraclean version is not found in any other known manuscript. The name of the version is derived from Thomas of Heraclea, Bishop of Hierapolis, who in A.D. 616 finished a complete revision, undertaken by himself, of the translation prepared in A.D. 508 by one named Polycarp for Philoxenus, a previous Bishop of Hierapolis.

3. SYRIAC LECTIONARY. *c.* A.D. 750.

A Syriac Lectionary of the Four Gospels. $9\frac{11}{16} \times 7\frac{1}{2}$ in. (245 × 190 mm.). On vellum. About A.D. 750.

*** Probably the oldest known text of the Heraclean version of the Syriac Gospels.



4. ST. JOHN FROM A "GREEK GOSPELS"
Byzantine MS. 11th Cent. (Case 2, No. 4)

4. GREEK GOSPELS. *c.* A.D. 1000.

The Four Gospels in Greek. $9\frac{1}{4} \times 6\frac{11}{16}$ in. (235 × 170 mm.). On vellum. 11th cent.

*** Written in a fine minuscule hand, the first lines of each gospel being in gold. With half-page decorative patterns at the commencement of each gospel and full-page miniatures of Moses and of the four evangelists. The style of decoration is Byzantine.

The miniature representing St. John, follows the Greek tradition, which says that he dictated his Gospel to a disciple named Prochorus. In the upper right-hand corner of the picture is a hand coming forth from a cloud to indicate the presence and activity of the Divine Spirit. St. John stands in the centre, with his left hand raised towards that divine manifestation, in order to receive the heavenly inspiration, and his right hand stretched down towards Prochorus, who is seated at the left hand and writing the opening words of the Gospel: "Ἐν ἀρχῇ ἦν ὁ λόγος."

5. THE FOUR GOSPELS. LATIN.

With prologues, etc. $11\frac{11}{16} \times 7\frac{7}{8}$ in. (296 × 200 mm.). On vellum. 9th cent.

*** Written in large Caroline minuscules. Initials in gold.

The Caroline minuscule hand is that reformed style of writing which was introduced in the reign of Charlemagne, by whose authority schools for the training of scribes and others were established throughout the Empire. To assist him in his educational projects the Emperor procured the assistance of Alcuin, who spent the later years of his life in directing and promoting the literary studies that were then in course of reorganisation throughout Charlemagne's dominions.

This manuscript was probably produced in the celebrated writing-school of the Monastery of St. Gall.

6. SAMARITAN PENTATEUCH.

The Pentateuch in Samaritan. $10\frac{7}{8} \times 9$ in. (276 × 228 mm.). On vellum. A.D. 1211.

*** Written in bold majuscular characters for public liturgical use.

The Samaritan recension of the Pentateuch, whilst agreeing essentially with the Masoretic, or traditional, text, differs from it in some important particulars. In some of the more serious cases the Samaritan text is found to be in agreement with the Septuagint, representing, perhaps, a retranslation of the latter version.

7. ARMENIAN VERSION OF THE GOSPELS. 9th cent.

The Four Gospels in Armenian. $10 \times 7\frac{3}{16}$ in. (253 × 1 mm.). On vellum. 9th cent.

*** A very fine example of the uncial character.

Until the close of the fourth century the Armenians used the Syriac version of the Bible. About A.D. 400 the first Armenian translation was commenced by St. Mesrop and the Armenian patriarch Isaac. Two of the former's pupils attended the Council of Ephesus in A.D. 431, and brought back with them some Greek manuscripts. St. Mesrop and the patriarch, thereupon, made a complete revision of their work in accordance with the new material. It is still somewhat uncertain whether the original translation was made from the Syriac, or the Greek, although there are grounds for thinking that the version was based on the former text. Some connection appears to have been established between it and the Old Syriac text, a fact which should considerably enhance its value.

8. ARMENIAN VERSION OF THE GOSPELS. 14th cent.

The Four Gospels in Armenian. $12\frac{5}{8} \times 8\frac{3}{4}$ in. (320 × 222 mm.) On paper. A.D. 1313.

*** With numerous full-page illustrations, probably by a Georgian artist.

9. ARMENIAN VERSION OF THE GOSPELS. 16th cent.

The Four Gospels in Armenian. $10\frac{7}{8} \times 7\frac{1}{2}$ in. (276 × 190 mm.). On vellum. 16th cent.

*** With numerous full-page illustrations and decorations. The page exhibited represents St. John dictating his Gospel to Prochorus in accordance with the Greek tradition, as in no. 4.

CASE 3.

PRE-CAROLINE, CAROLINE, AND OTHER EARLY SCRIPTS.

1. CYPRIAN, Saint.

Epistolae ad Quirinum [sc. **the Testimonia**], **ad Caecilium, etc. Latin.** $12\frac{11}{16} \times 7\frac{1}{4}$ in. (322 × 185 mm.). On vellum. 8th cent.

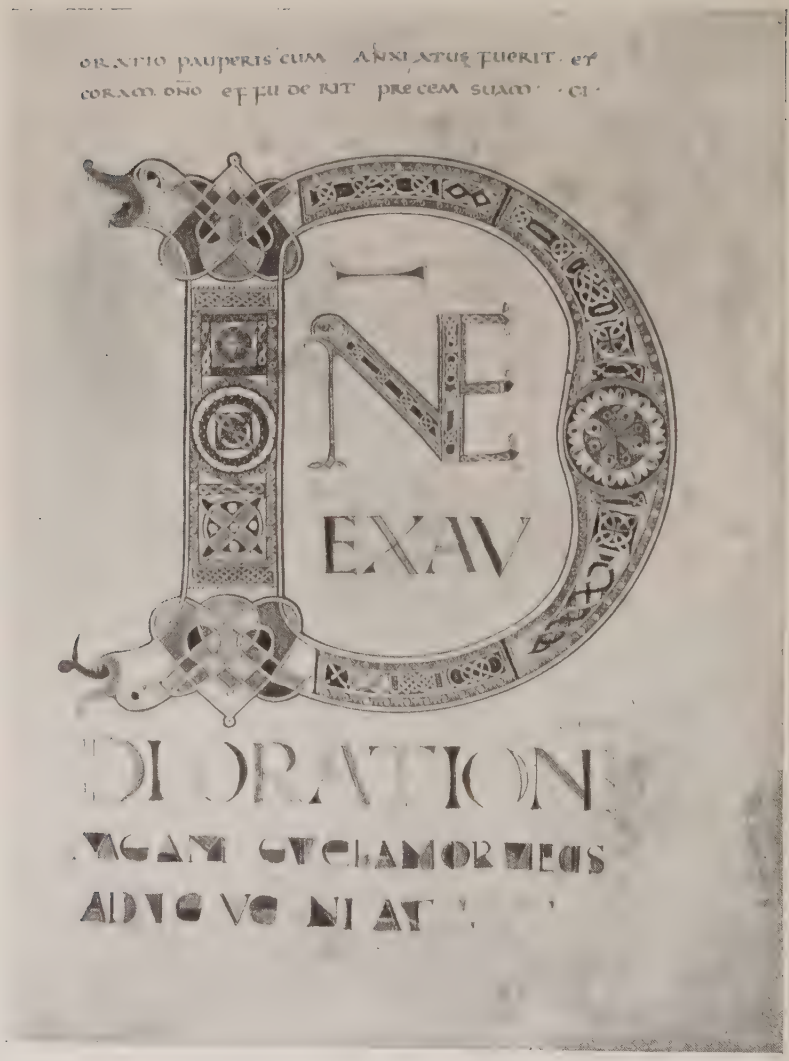
*** Written in pre-Caroline minuscules, by several scribes. This is one of the oldest extant manuscripts of St. Cyprian. At the end is the note, "Orate pro domino bartolomeo abbate murbacensi," *i.e.* Bartholomew abbot of Murbach in Alsace. The only Bartholomew in the list of the abbots of Murbach was Bartholomew of Andlau (1447-1476), who is known to have given a number of manuscripts to the library of the monastery.

2. SMARAGDUS, Abbot of St. Mihiel.

Commentary on the rule of St. Benedict. Latin. $9\frac{3}{4} \times 7\frac{7}{8}$ in. (247 × 200 mm.). On vellum. 9th cent.

*** Written in Spain in a pre-Caroline minuscule hand, of the Visigothic type, probably in the first half of the ninth century, at the Abbey of Silos, by a scribe named John. The treatise of Smaragdus was composed after the Synod of Aix in 817, so that this is a very early manuscript of the work.

Inks of three different colours are employed in it; the commentary being in black, whilst the titles of chapters



5. A PAGE OF THE TRIER "PSALTER"
German MS. 9th Cent. (Case 3, No. 3)

and quotations from the Rule of St. Benedict are in red or green.

There are a number of ornamental initials executed with the pen.

3. PSALTERIUM. LATIN.

$16\frac{11}{16} \times 12\frac{3}{4}$ in. (422 × 324 mm.). On vellum. 9th cent.

*** Written in large Caroline minuscules, with full-page initials of the interlaced pattern. A very fine example of the Continental-Celtic style of art.

From a manuscript note, apparently coeval with the text, inserted in the margin of the calendar for May we gather that the volume was originally in the possession of the abbey of St. Maximin of Trier. This note records how Ada, sister of Charlemagne, left much property to the monastery of St. Maximin, and on her decease was buried there. She also bequeathed a "copy of the gospels written with gold and decorated with gold," which volume is still preserved at Trier in its Stadtbibliothek. The note reads thus: "Obiit Ada ancilla Christi pie memorie filia Pippini regis soror, magni imperatoris Karoli, que multa bona circa et infra Mogontiam et Wormatiam et in pago Nachowe sancto Maximino contulit et textum euangelii auro conscriptum et auro decoratum dedit et post finem vite hic sepulta in pace quieuit."

4. GREGORY, THE GREAT, SAINT.

Moralia in Jobum. Latin. $16\frac{9}{16} \times 12\frac{1}{8}$ in. (420 × 308 mm.). On vellum. 9th cent.

*** Written in Spain, in a beautiful pre-Caroline minuscule hand of the Visigothic type, and containing numerous glosses.

The illuminated capitals are very quaint, being for the most part distorted human figures.

5. HOMILIES.

Homilies on the gospels for the various festivals of the church. Latin. $11\frac{11}{16} \times 8\frac{1}{4}$ in. (295 × 210 mm.). On vellum. About A.D. 800.

*** Written in a bold Caroline hand, probably at Tours. Belonged originally to the abbey of Luxeuil.

The text includes homilies by Bede, St. Hegesippus, etc.

6. JONAS, ABBOT.

Life of St. Columban. Latin. $8\frac{3}{8} \times 5\frac{7}{8}$ in. (213 × 150 mm.). On vellum. 9th cent.

*** Written in the purest Caroline minuscule character.

7. CANTICA ECCLESIASTICA.

Cantica ecclesiastica pro dominicis et festis, cum notis musicis. Latin. $7\frac{13}{16} \times 5\frac{1}{2}$ in. (198 × 140 mm.). On vellum. 10th or 11th cent.

*** The music is written without staves in neumes, the ancient form of notation.

8. BEATUS, SAINT.

Commentary of St. Beatus on the Apocalypse. Followed by the commentary of St. Jerome on Daniel. Latin. $17\frac{15}{16} \times 12\frac{1}{2}$ in. (456 × 318 mm.). On vellum. About A.D. 1150.

*** Written in the North of Spain (Old Castile or Aragon). With 110 large miniatures, painted on grounds of deep and vivid colour, and a curious map of the world. One of the finest Spanish manuscripts of this period in existence, which shows clearly the Moorish influence of its place of origin.

St. Beatus was abbot of Valcavado, near Saldaña, in Old Castile. He died in A.D. 798.

6. A PAGE OF ST. BEATUS ON THE "APOCALYPSE"
Spanish. 12th Cent. (Case 3, No. 8)

9. BEDE, The Venerable.

Super ecclesiasticam historiam gentis Anglorum. Latin. 11 × 7⅝ in. (281 × 195 mm.). 12th cent.

*** From the abbey of Gladbach in the diocese of Cologne, which was founded in 973.

Written in a very fine upright minuscule.

Each book has a good initial usually in red outline, with pale colours. The initials to chapters are in red.

CASE 4.

ENGLISH SCHOOL.

1. MISSAL ACCORDING TO THE USE OF SARUM. LATIN.

$12\frac{1}{8} \times 8\frac{1}{16}$ in. (308 × 205 mm.). On vellum. About A.D. 1228-1256.

*** Inscribed: "Memoriale Henrici de Cicestia canonici Exon̄. precij. Lx. s."

Preceding the canon of the mass are eight full-page illuminations, in one of which a kneeling figure of Canon Henry of Chichester is introduced.

Probably the earliest known text of this use.

2. MISSAL ACCORDING TO THE USE OF SARUM. LATIN.

$8\frac{3}{8} \times 5\frac{7}{8}$ in. (212 × 148 mm.). On vellum. About A.D. 1405.

*** With illuminated capitals and two full-page miniatures preceding the Canon of the Mass. In the margin of the latter are introduced the arms which were doubtless borne by the original owner. This shield may be that of some member of the family of Appleyard, co. Norfolk. Various indications in the text serve to connect this missal with the old diocese of Lincoln, more particularly the church of "Hameldon," identified with Hambleton in Rutland, the dedication of which is noted in the calendar on March 14.

On the fly-leaf at the end has been entered in the reign of Queen Mary the office enjoined for use at the time when she was hoping to have a direct heir to the crown.

The volume was found concealed in a chimney of a Leicestershire farm-house, in the middle of the nineteenth century, where it had probably lain since the time of Queen Elizabeth.

3. HORÆ AND PSALTER ACCORDING TO THE USE OF SARUM. LATIN.

$8\frac{1}{2} \times 6\frac{1}{8}$ in. (215 × 155 mm.). On vellum. 15th cent.

*** Profusely ornamented with full-page miniatures and borders.

4. EPISTOLAE PAULI. WITH MARGINAL AND INTERLINEAR GLOSSES. LATIN.

$9\frac{1}{4} \times 6\frac{5}{8}$ in. (232 × 168 mm.). On vellum. 12th cent.

*** Written at Christ Church, Canterbury. The glosses are in a beautiful minute hand.

On the verso of the first leaf is a confirmation of the rights of Christ Church over the lands, by Henry I.

5. JOHANNES GLOSSATUS.

The Gospel of St. John, with marginal and interlinear glosses. Latin. $10\frac{1}{2} \times 7\frac{1}{4}$ in. (267 × 184 mm.). On vellum. 13th cent.

*** Written in some English monastery within the thirteenth century by three different hands.

6. BIBLIA LATINA.

12 × $8\frac{1}{2}$ in. (305 × 210 mm.). On vellum. Early 13th cent.

*** Written by an English hand. The book is decorated with a number of historiated initials and marginal pictures in an unusual style.

7. BIBLIA LATINA.

$15\frac{1}{2} \times 10\frac{7}{16}$ in. (387 × 265 mm.). On vellum. 13th cent.

*** Written in a good pointed English hand. Dr. James thinks that the book may have belonged to the monastery of Bury-St.-Edmunds.

8. NOVUM TESTAMENTUM.

$8\frac{1}{2} \times 5\frac{3}{4}$ in. (210 × 145 mm.). On vellum. 13th cent.

*** Written in two good small English hands.

It belonged to Evesham, as appears from the following note of anathema which is found at the end of the Interpretationes: "Liber mon. beate marie sanctique Egwyni ep. et confessoris Eueshamie. Quicunque illum alienauerit vel hunc titulum furtiue deleuerit Anathema sit. Amen. Johannes Norton Iunior."

9. ARISTOTLE.

A collection of quotations from Aristotle, with a commentary. Latin. $6\frac{3}{16} \times 4\frac{3}{8}$ in. (157 × 113 mm.). On vellum. 13th cent.

*** A note at the commencement of the volume records its presentation to the abbey of Whalley by Gregory, abbot of Whalley, identified with Gregory of Norbury. It was under his rule that the abbey was established, by the transference in 1296 of the monks of Stanlaw to Whalley.

10. LONDON.

Liber custumarum Londinensium. Latin. $8\frac{1}{2} \times 5\frac{13}{16}$ in. (217 × 148 mm.). On vellum. A.D. 1175-1200.

*** The body of the volume consists of a copy of the "Leges antiquæ," and conforms entirely with the contents of Cotton. MS. Claudius D. II, to the text of which it supplies several leaves that are there wanting.

The special interest of the volume, however, lies in the fact that it contains the earliest known copies of the charters granted to London by Henry I and Henry II respectively. The volume was written within a few years of the granting of Henry II's charter (1155-1161). Of other known copies the earliest cannot be less than a century later in date.

11. WARDEN.

Cartulary of the Abbey of Warden in Bedfordshire. Latin. $8\frac{3}{4} \times 6\frac{5}{8}$ in. (223 × 168 mm.). On vellum. 13th-15th cent.

*** The abbey of Warden, or Saint Mary de Sartis, was the earliest house of the Cistercian order in Bedfordshire. It was founded by Walter Espec and furnished with monks from the abbey of Rievaulx, also founded by him. The foundation charter was confirmed by Stephen in November, 1135.

The temporalities of the abbey lay chiefly in the counties of Huntingdon, Hertford, Northampton, Norfolk, and Suffolk, and in 1291 were valued at about the same amount as those of Woburn, so that it was one of the richest houses in the county. Among its benefactors are several interesting names: Henry Braybrook and his wife Christine, the lady of West Warden in Northamptonshire, Simon, Hugh, and William de Beauchamp, lords of Eaton, Malcolm IV of Scotland, and Roger de Quincy, constable of Scotland.

The abbey of Warden seems to have been of no little importance; its abbots served on many papal commissions during the thirteenth century, and successfully resisted the oppression of Falkes de Breauté, and William de Beauchamp, son of the founder of Newnham Priory. The house appears to have been well conducted through the fifteenth century, but the impression left of it in its last days is discreditable and unsatisfactory.

CASE 5.

ENGLISH SCHOOLS.

1. RICHARD I.

Itinerary to the Holy Land. Latin. $7\frac{1}{16} \times 4\frac{3}{8}$ in. (179 × 112 mm.). On vellum. Late 13th cent.

*** This manuscript is beautifully written by an English scribe, rubricated throughout, with capitals in colour.

Bishop Stubbs, in his edition of the Itinerary published in the "Rolls Series," mentions that he was unable to obtain permission to examine it from the then owner, Sir Thomas Phillipps, and it has never been collated. It appears, however, to be a transcript of the oldest of the manuscripts to which Stubbs had access—Cotton. MS. Faustina, A. vii.

The work contains a history of Richard's journey to the Holy Land and his doings there and return, covering the period from May, 1187, to April, 1194. It was probably compiled between the years 1200 and 1220.

As to the authorship there is much obscurity, but the most probable attribution is that to Richard de Templo, whom Stubbs identifies with the prior of the Augustinian Church of the Holy Trinity, London (elected in 1222), on the evidence of Trivet and the author of the "De Expugnatione Terræ Sanctæ." The present manuscript on the fly-leaf contains a note in a modern hand attributing the work to Geoffrey Vinsauf on the authority of Gale, which

is not now admitted. Barth assigns the work to "Guido Adduanensis," who has never been identified.

Little is known about Richard de Templo. He was probably a chaplain to the Templars and in some sense a dependent of the Earl of Leicester. On the assumption that he was the author of the Itinerary, he was with King Richard at Lyons in 1190, and continued with him as far as Rhodes, but seems to have been separated from his company until the pilgrimage to Jerusalem. He abruptly disappears at Acre on the return journey. He may have been in the train of the Queens Berengaria and Joan, who visited Rome on their way from Palestine to Poitou, and certainly did not return with Richard himself. Nothing is known of him after his election to the priorate, except that he appears to have been taken under Pope Gregory IX's protection as late as 1229.

He is stated by various authorities to have written also a metrical version of the Itinerary, a tract on penance, and a book of epigrams.

2. PRE-WICLIFITE APOCALYPSE.

Apocalypse. An English translation of a Norman version of the Apocalypse, with an exposition interspersed. $8\frac{1}{4} \times 5\frac{1}{2}$ in. (209 × 139 mm.). On vellum. About A.D. 1375.

*** This translation was formerly attributed to Wiclif.

3. WICLIFITE NEW TESTAMENT.

The Four Gospels, Acts, Catholic Epistles, Epistles of St. Paul, and Apocalypse in the earlier form of the Wiclifite translation into English. Without prologues. $10\frac{11}{16} \times 7\frac{11}{16}$ in. (272 × 195 mm.). On vellum. About A.D. 1400.

*** The earlier version of the Wiclifite Bible was partly made by Wiclif himself, and partly prepared under his supervision by Nicholas de Hereford and others. It appeared about 1382, two years before Wiclif's death. It gave so literal a rendering of the Latin Bible from which it was translated as to be in many places obscure. Soon after its completion a thorough revision was undertaken, which was carried to a successful issue by John Purvey, the friend of Wiclif's last days. This revision was completed by about 1388. The great majority of the Wiclifite manuscripts of the Bible exhibit the text of the later version.

4. EARLY COOKERY BOOK.

Cookery. A form of cury by the master cook of King Richard II. English. $5\frac{9}{16} \times 3\frac{13}{16}$ in. (142 × 97 mm.). On vellum. About A.D. 1400.

*** Nearly 200 recipes are given. The work was edited from another manuscript by S. Pegge in 1780.

5. LYDGATE (JOHN).

Siege of Troy. English. $17\frac{13}{16} \times 12\frac{13}{16}$ in. (452 × 325 mm.). On vellum. About A.D. 1420.

*** With illuminated borders and miniatures. At the beginning is an illustration of the author presenting his work to King Henry V. At the end are the arms of William Carent, of Carent's Court, in the Isle of Purbeck, who was born in 1344 and is known to have been alive in 1422. It was for him doubtless that the manuscript was written.

6. BOCCACCIO (GIOVANNI).

The fall of princes. Translated into English by John Lydgate. $16\frac{7}{16} \times 11\frac{9}{16}$ in. (417 × 294 mm.). On vellum. About A.D. 1425.

*** With illuminated borders and capitals.

7. A PAGE OF LYDGATE'S "SIEGE OF TROY"
English MS. About 1420 (Case 5, No. 5)

7. ENGLISH CHRONICLE.

English. $11\frac{1}{8} \times 7\frac{1}{4}$ in. (282 × 185 mm.). On vellum. Late 14th cent.

*** The manuscript contains a chronicle of English history from Brute to 1332, ending with the battle of Halidon Hill, and a continuation of a very scanty nature by another hand to the year 1347.

The early part of the history is based upon the romance of Geoffrey of Monmouth.

The manuscript is in a clear hand, with chapter headings in red, and initials in gold and colours, whilst two pages have an illuminated border.

8. WIGMORE.

Chronicon de Wigmore (1066-1307)—Chronicon Anglie ad annum 1437. Latin. $10\frac{1}{4} \times 7\frac{3}{16}$ in. (260 × 182 mm.). On vellum. 14th-15th cent.

*** "In addition to the general events," the Chronicon de Wigmore "has a list of the abbots of Wigmore, and descents of the family of Mortimer, and sometimes of their connexions, inserted chronologically, with various notices of events connected with the Marches of Wales, etc. From A.D. 1157-1200 it is fundamentally the same as the "Annal. Waverley," but each, in specific instances, is considerably fuller than the other. From 1303 to the end, it is almost the same as the "Annales Wigornenses." The first page is nearly obliterated, but may be in a great measure supplied from MS. Cotton. Cleop. D. ix. 7, which is radically the same to 1283, but scantier, and wanting the Wigmore notices." —Hardy, "Descriptive catalogue of materials, etc." (Rolls Series.)

The second chronicle is finely written in a different hand from the Wigmore chronicle, with illuminated capitals in blue and red. It begins with the first inhabitants

of Britain, and traces the history of the country, following the usual plan of division into reigns, John and Henry V receiving most notice. It ends in 1437.

The abbey was surrendered on December 4, 1538, by abbot Henry Emery and thirteen monks, but in earlier times its numbers were much larger, possibly as many as fifty or sixty. Its property in 1539 was valued at £428 6s. 11½d.

9. BONAVENTURA, SAINT. CARDINAL, BISHOP OF ALBANO.

Speculum vitae Christi. English. 12 × 7⅞ in. (303 × 200 mm.). A.D. 1404.

*** With many illuminated capitals and borders.

10. ROLLE, OF HAMPOLE (RICHARD).

Stimulus conscientiae or Prick of Conscience. English. 9⅞ × 6 in. (250 × 152 mm.). 14th-15th cent.

*** A fine codex of this famous Northumbrian poem.

CASE 6.

FRENCH SCHOOL.

1. LANCELOT DU LAC. FRENCH.

2 vols., of which the first is exhibited. $15\frac{5}{8} \times 11$ in. (397 × 280 mm.). On vellum. About A.D. 1300.

*** This manuscript comprises the second part of the "Lancelot," the "Quest of the Holy Grail," and the "Death of King Arthur."

With 72 miniatures, and numerous illuminated capitals. The miniature exhibited represents the assemblage of the Knights of the Round Table before King Arthur for the recital of their several adventures, beginning with Lancelot's.

2. GUILLEVILLE (GUILLAUME DE).

Le pélerinage de la vie. French. $12\frac{11}{16} \times 10$ in. (322 × 253 mm.). On vellum. 15th cent.

*** Enriched with 173 exquisite miniatures, valuable for the illustrations they afford of the manners and customs of the period.

3. JEAN DE COURCY. CHRONIQUES. FRENCH.

$16\frac{7}{8} \times 11\frac{13}{16}$ in. (428 × 300 mm.). On vellum. A.D. 1420.

*** With borders and initial letters illuminated in gold and colours.

4. CHRONIQUES DE SAINT DENYS. FRENCH.

$16\frac{3}{8} \times 11\frac{7}{8}$ in. (416 × 302 mm.). On vellum. 15th cent.

*** With 26 miniatures, and many illuminated capitals. The miniature exhibited depicts Edward I paying homage to Philip the Fair of France, as his overlord, for the duchy of Aquitaine, A.D. 1286.

The binding bears the arms and monogram of the Abbé Antoine de Sève.

5. COUTUMES DE BRETAGNE. FRENCH.

$8\frac{15}{16} \times 6\frac{7}{16}$ in. (227 × 164 mm.). On vellum. 15th cent.

*** Ornamented with illuminated capitals.

6. BIBLIA LATINA.

With prologues. $6\frac{1}{2} \times 4\frac{1}{2}$ in. (158 × 115 mm.). On vellum. About A.D. 1270.

*** In a minute French hand, with a number of small historiated capitals.

On thin uterine vellum.

7. BIBLIA LATINA.

With prologues. $4\frac{5}{8} \times 3\frac{1}{8}$ in. (118 × 79 mm.). On vellum. 14th cent.

*** In a minute French hand, with ornamented capitals.

On thin uterine vellum.

8. A PAGE OF THE "BIBLE EN IMAGES"
French MS. Early 13th Cent. (Case 7, No. 1)

CASE 7.

FRENCH, FLEMISH AND OTHER SCHOOLS.

1. BIBLE EN IMAGES.

A series of forty-eight full-page paintings on a background of burnished gold, representing scenes from the Books of Genesis and Exodus. With descriptions in French above and below the miniatures. $7\frac{5}{16} \times 5\frac{7}{8}$ in. (186 × 149 mm.). On vellum. Early 13th cent.

*** Executed in the North of France (Flanders).

A beautiful example of the art of the period.

2. APOCALYPSE.

The scenes of the Apocalypse illustrated by a series of 96 miniatures on 24 leaves. With explanatory legends written in red and black ink in Latin. $10\frac{7}{16} \times 8$ in. (265 × 203 mm.). On vellum. About A.D. 1350.

*** A work of masterly execution, produced in the Northern part of France, in grisaille.

3. SPECULUM HUMANÆ SALVATIONIS. LATIN.

$11 \times 7\frac{15}{16}$ in. (279 × 201 mm.). On vellum. 14th cent.

*** With rudely painted illustrations.

4. PSALTERIUM ET OFFICIA VARIA. LATIN.

$7\frac{5}{8} \times 5\frac{3}{8}$ in. (193 × 136 mm.). On vellum. Early 14th cent.

*** Executed in France, probably for a female member of the Order of St. Dominic.

With highly decorative miniatures and historiated capitals.

In 1586 this manuscript was presented to William Duke of Cleves, Berg, and Juliers, and his son John William. On the fly-leaf at the beginning is the signature of the great-grandson of the former, namely, Philip William, Count Palatine of the Rhine. From the possession of the Counts Palatine of the Rhine it passed by gift to the Jesuit College at Dusseldorf; and at a later date became the property of the Bollandists at Brussels.

5. VIE ET PASSION DE NOSTRE SEIGNEUR JÉSUS CHRIST.

Prières á la Vierge en rime française avec d'autres pièces en prose. $9\frac{3}{8} \times 6\frac{1}{2}$ in. (238 × 166 mm.). On vellum. About A.D. 1350.

*** Written on fifty-three leaves, of which twenty-four are ornamented with twenty-six paintings of our Lord's Passion, all executed in grisaille, the aureoles only being depicted in gold.

6. LORRIS (GUILLAUME DE).

Le roman de la rose. French. $11\frac{1}{8} \times 7\frac{15}{16}$ in. (282 × 202 mm.). On vellum. 14th cent.

*** This work was begun by Guillaume de Lorris and continued by Jean de Meung. The miniature exhibited depicts the latter at work on his continuation.

7. HORÆ BEATÆ MARIÆ VIRGINIS. LATIN.

$6\frac{3}{4} \times 5\frac{7}{16}$ in. (171 × 139 mm.). On vellum. 15th cent.

*** Written in France.

With delicately executed miniatures and ivy-leaf borders typical of the French school.

8. BREVIARIUM ROMANUM. LATIN.

$7\frac{1}{4} \times 5\frac{1}{2}$ in. (185 × 133 mm.). 14th-15th cent.

*** Exquisitely written and illuminated by French hands. The borders are of sharp-pointed ivy leaves in blue,

9. A PAGE OF AN "APOCALYPSE"
Northern French. 14th Cent. (Case 7, No. 2)

10. A PAGE OF A "BOOK OF HOURS"
French MS. Late 15th Cent. (Case 7, No. 9)

red, or gold. Dragons occur very frequently on the terminations of the ornaments. The historiated initials and miniatures have grounds of plain gold, blue or red, with gold flourishing, whilst some are tessellated.

The service is according to the use of Notre Dame.

9. HORÆ BEATÆ MARIÆ VIRGINIS. LATIN.

$10\frac{1}{8} \times 6\frac{5}{16}$ in. (257 × 161 mm.). On vellum. Early 16th cent.

*** The owner of the book, for whom it was executed, probably in the South of France, by an artist of the school of Jean Foucquet, was Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maître d'artillerie (1465-1546).

In a Gothic hand: The borders of classical architecture are in fluid gold; the pictures are carefully painted, and the landscapes are excellent.

10. HORÆ BEATÆ MARIÆ VIRGINIS. LATIN.

$4\frac{5}{16} \times 3\frac{1}{16}$ in. (110 × 78 mm.). On vellum. Late 15th cent.

*** Written probably in the North of France.

With a number of extremely delicate miniatures and borders, besides illuminated capitals.

11. HORÆ BEATÆ MARIÆ VIRGINIS. LATIN.

$3\frac{15}{16} \times 2\frac{7}{8}$ in. (100 × 73 mm.). On vellum. 15th cent.

*** Executed in Flanders.

With full-page miniatures and illuminated borders. This manuscript exhibits clearly the distinctive characteristics of the Flemish school of illumination: its richness of colour, and its realism, together with the typical borders consisting of a broad band of colour or flat gold forming a ground for the representation of flowers, fruits, butterflies, etc. The miniatures are in the style of Hans Memling, the famous Flemish artist.

12. HORÆ BEATÆ MARIÆ VIRGINIS. LATIN.

$6\frac{1}{8} \times 4\frac{5}{16}$ in. (156 × 110 mm.). On vellum. 15th cent.

*** Executed in Flanders.

With 9 full-page miniatures and 18 smaller ones, besides illuminated borders.

Like no. 11, the miniatures show a striking resemblance to the style of Hans Memling.

13. PRECES ET OFFICIA VARIA. LATIN.

$7\frac{1}{16} \times 4\frac{13}{16}$ in. (180 × 122 mm.). On vellum. A.D. 1487.

*** Executed at Bruges. The artist by whom the miniatures were painted appears to have been Nicholas de Coutre, a member of the Guild of Illuminators of that city. With thirty miniatures and thirty-six borders, besides other decorations.

14. LECTIONARIUM. LATIN.

$7\frac{9}{16} \times 5\frac{5}{8}$ in. (192 × 143 mm.). On vellum. About A.D. 1060.

*** Written by Ruopertus who was abbot of Prüm, a monastery on the Moselle, from 1056 to 1063. With quaint illuminations.

15. THE FOUR GOSPELS. LATIN.

$9\frac{1}{2} \times 7\frac{9}{16}$ in. (242 × 192 mm.). On vellum. 9th-10th cent.

*** Written in two good hands, possibly at Bremen.

A note states that the codex was used by St. Ancharius (*ob.* 865), and was afterwards preserved as a relic in in the Church of Bremen.

16. HEBREW PASSOVER RITUAL.

Haggadah. Service for Passover. Hebrew. $11 \times 9\frac{1}{16}$ in. (280 × 230 mm.). On vellum. 15th cent.

*** Written in the south of France, or on the borders of Spain.

Profusely illuminated, with tinted arabesques intertwined with Hebrew texts.

The pictures shown represent: The upper compartment: "The killing of the Passover lamb," "The sprinkling of the doorposts with the blood," and "The roasting of the lamb."

The lower compartment: "The Passover night entertainment, when four cups of wine, symbolical of scriptural allusions to Israel's redemption, are successively poured out for each member of the company sitting round the table."

CASE 8.

ITALIAN SCHOOL.

1. NICOLAUS, DE LYRA.

Postilla super libros Veteris Testamenti. 3 vols., of which the first is exhibited. $16\frac{3}{4} \times 10\frac{5}{8}$ in. (425 × 270 mm.). On vellum. A.D. 1402.

*** Written by Ugolino Marini Gibertuzzi of Sernano, by order of Pandalfo of Malatesta, and finished in the Franciscan Convent at Pesaro, in April, 1402. It is full of borders and miniatures, made historically interesting by the portraits of members of the Gonzaga and Malatesta families which have been introduced.

2. PROLIANUS (CHRISTIANUS).

Astrologia. Latin. $8\frac{5}{16} \times 5\frac{5}{8}$ in. (212 × 143 mm.). On vellum. A.D 1478.

*** The colophon reads: "Finis huius opusculi parthenope Anno | salutis 1478 foeliciter Amen:. | " The earliest printed edition of this work appeared at Naples in the previous year.

Written and illuminated by an Italian scribe, in the revived Caroline minuscule hand.

The first page is surrounded by an interlaced border, with birds and amorini introduced. There are also a number of coloured diagrams.

3. CASSIANUS (JOANNES).

Collationes sanctissimorum patrum. De coenobiorum institutis libri XII. 11 × $8\frac{3}{16}$ in. (280 × 208 mm.). On vellum. About A.D. 1450-1500.

*** Written in the revived Caroline minuscules employed by Italian scribes in the fifteenth century, which served as a model for the Roman type of the printed books.

With illuminated capitals and borders.

4. JOHN, CLIMACUS, SAINT.

Scala Paradisi. Text and commentary. Italian. $10\frac{7}{8} \times 7\frac{13}{16}$ in. (276 × 198 mm.). On vellum. 15th cent.

*** On the first page of the text is depicted an allegorical representation of the world, and the means of escape from its follies and perils. An enclosure within a wall is supposed to represent the world; here can be seen men and women engaged in serious occupation, or the reverse, as the case may be. In the centre is a painter at his easel, whilst in another spot a company of people can be seen dancing to a tabret and pipe. One man in the enclosure is apparently paying toll to St. Peter. Just outside the gate is the figure of a woman donning a religious habit, handed to her by an angel. A flight of steps leads to the gate of heaven, where a nun is being received by an angel.

A richly illuminated border surrounds the whole page; a number of illuminated capitals occur on other leaves of the volume.

5. PETRARCA (FRANCESCO)—DANTE ALIGHIERI.

Rime—Canzoni. Italian. $9\frac{1}{2} \times 6\frac{7}{16}$ in. (242 × 164 mm.). On vellum. 14th cent.

*** The first portion of this manuscript contains the poems of Petrarch, the latter those of Dante. The manuscript, which was written during the lifetime of

Petrarch, or immediately after his death, is by the same hand throughout.

The colophon reads: "Beatissimi spetiosiq3 hui' volumis adepto fie. | laus sit et gl'a deo. qui Laurētio karoli de stroçis | qui ip̄3 fieri fecit, pauloq3 scriptori eiusdē fe | licez tribuat uita3 per tp̄a longiora. Amen:— | "

Ornamented with large initial letters and three illuminated borders, containing portraits of the poets and their innamorate, with the arms of the Strozzi emblazoned at the foot of the first two borders.

6. MISSALE ROMANUM. LATIN.

6 vols., of which the first is exhibited. $14\frac{3}{4} \times 10\frac{1}{4}$ in. (375 × 260 mm.). On vellum. About A.D. 1517.

*** Executed for Cardinal Pompeo Colonna, who was elected a member of the sacred college in A.D. 1517, and died A.D. 1532.

The tradition handed down by the family was that the large full-page illuminations were executed by Raphael about 1517 on the elevation of the owner to the cardinalate; but recent investigations have shown that there is a close similarity in style to that of the Farnese Missal, which is commonly associated with the craftsmanship of the painter Giulio Clovio.

7. FLORUS (L. ANNEUS).

Epithoma de tito liuio libri iiii°, . . . and other pieces. Latin.

$8\frac{3}{4} \times 6$ in. (213 × 152 mm.). On vellum. 15th cent.

*** Written in three or four very good Italian hands: Italic, Roman, and Gothic.

With gold initials on white branch work with coloured grounds.

11. A PAGE OF THE "COLONNA MISSAL"
Italian MS. About 1517 (Case 8, No. 6)

8. TERENTIUS AFER (PUBLIUS).

Comoediae. Latin. $7\frac{1}{8} \times 4\frac{1}{8}$ in. (182 × 115 mm.). On vellum. 15th cent.

*** Written in a good small Italic hand. Each play has a pretty initial in gold, with white branch work on coloured grounds. A dainty border surrounds the first page.

9. VERGILIUS MARO (PUBLIUS).

Æneis. Latin. $10\frac{1}{16} \times 5\frac{7}{8}$ in. (256 × 149 mm.). On vellum. A.D. 1404.

*** The colophon reads: "Explicit liber eneidos Pu. Maronis Virgilij | Mantuanj poete clarissimi ꝺpletus ⁊ script' año M°cccc°iiij° | De mēs*e* Ianuar*io* ꝑ me. Ꝗ. D́. Corsiñ. | "

10. BOLOGNA.

The arms of the judges in the court of the Università dei Mercanti di Bologna, 1576-1632. Italian. $12\frac{1}{16} \times 8\frac{1}{4}$ in. (306 × 210 mm.). On vellum.

*** Contains upwards of 550 coats of arms, besides a plan and view of Bologna, and many other paintings by Bernardino Sangiovanni.

CASE 9.

ROYAL MANUSCRIPTS.

1. THE EMPEROR OTTO'S GOSPEL BOOK.

The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc. $9\frac{7}{16} \times 7\frac{9}{16}$ in. (240 × 192 mm.). On vellum. 10th cent.

*** Written in the finest Caroline minuscle hand. With full-page decorative patterns executed in purple and gold at the commencement, and before each gospel. The tables of Eusebian canons are within chaste illuminated architectural designs.

The manuscript was written and illuminated for the Emperor Otto the Great (A.D. 912-973), whose portrait is here shown painted on small medallions with inscriptions round them. Its style indicates Cologne as the place of provenance, although certain features have been thought to point to St. Gall.

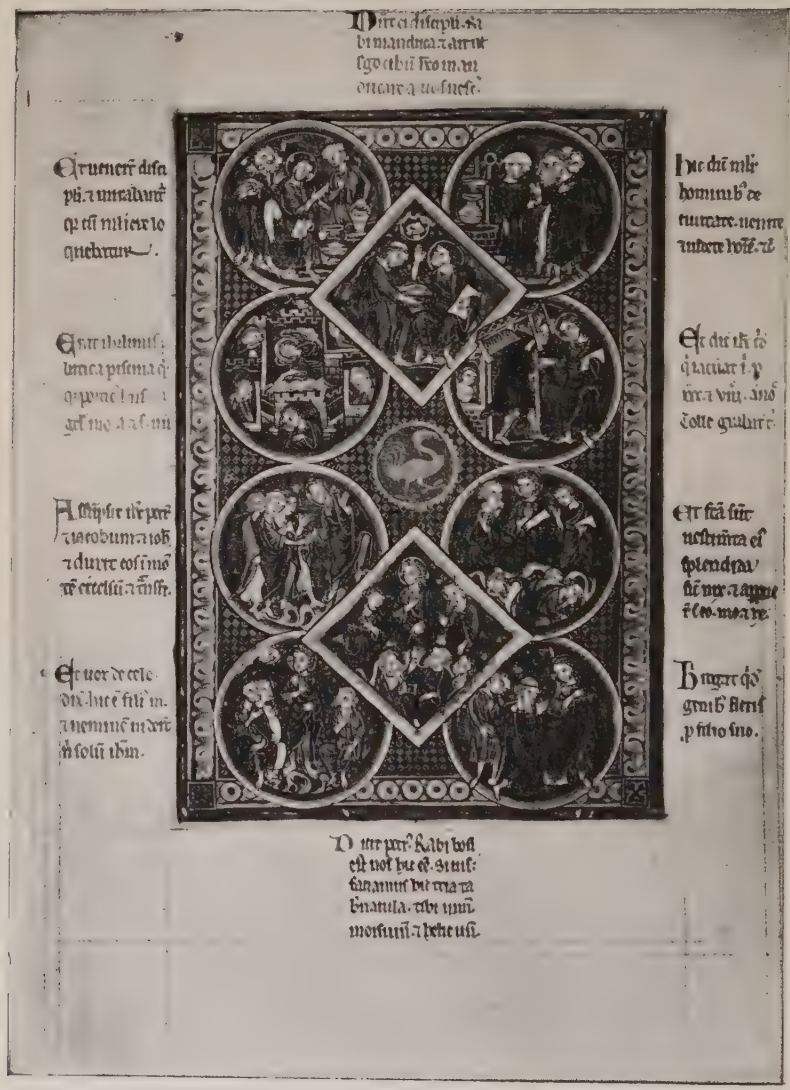
2. QUEEN JOAN OF NAVARRE'S PSALTER.

Psalterium. Latin. $19\frac{1}{4} \times 6\frac{11}{16}$ in. (260 × 171 mm.). On vellum. About A.D. 1260.

*** Written in Paris, probably by the same person who executed the manuscripts given by St. Louis to the Sainte Chapelle.

It belonged at one time to Jeanne de Navarre (Queen Consort of Henry IV, King of England), whose autograph appears on one of the blank leaves.

12. A PAGE OF THE "EMPEROR OTTO'S GOSPELS"
German MS. 10th Cent. (Case 9, No. 1)



13. A PAGE OF "JOAN OF NAVARRE'S PSALTER"
French MS. About 1260 (Case 9, No. 2)

This volume was the subject of a special notice by M. Léopold Delisle, who classes it "parmi les chefs-d'œuvre de l'art français du 13me Siècle."

3. DUCHESSE DE BERRY'S BIBLE.

BIBLA LATINA. With prologues. $8\frac{11}{16} \times 6\frac{1}{8}$ in. (221 × 156 mm.). On vellum. Early 13th cent.

*** With numerous historiated capitals, of exquisite design and beauty, the gold exceedingly bright and copious, and the figure drawing very stately.

Formerly belonged to the abbey of St. Acheul, and later to the Duchesse de Berry.

It would be difficult to find a more perfect specimen of the small Bibles of the 13th century. Probably written in Picardy.

4. KING CHARLES VII's BOOK OF HOURS.

Horæ Beatæ Mariæ Virginis. Latin. $8\frac{5}{8} \times 6\frac{3}{16}$ in. (220 × 158 mm.). On vellum. 15th cent.

*** Of French origin.

With richly painted miniatures, and characteristic French borders surrounding every page.

A manuscript note says that it was executed for Charles VII of France about 1430, and that it remained in the possession of the French kings until the Revolution. This note further attributes the manuscript to the same hand that executed the famous Bedford Missal.

5. MARY, QUEEN OF SCOTS' BOOK OF HOURS.

Horæ Beatæ Mariæ Virginis. Latin. $2\frac{9}{16} \times 1\frac{7}{8}$ in. (66 × 48 mm.). On vellum. 15th cent.

*** Executed in Flanders.

With miniatures and illuminated borders.

Said to have belonged to Mary Queen of Scots, who on one of the pages has written the words, "Mon Dieu confondez mes ennemys. M̃."

6. KING HENRY VII'S PRAYER BOOK.

Islip (John). Prayers. Latin. $4\frac{7}{16} \times 3\frac{5}{16}$ in. (113 × 84 mm.). On vellum. About A.D. 1505.

*** With illuminated miniatures, borders, and initials. In each border is found Islip's rebus, *i.e.* an eye and a slip of a tree.

John Islip, who was abbot of Westminster from 1500 to 1532, owes his celebrity to the alterations carried out under his supervision at Westminster Abbey, which included amongst other works the erection of King Henry VII's chapel, where the rebus mentioned above may be seen. This volume is of especial interest since it bears on the binding the arms of Henry VII. As one of the miniatures depicts Islip with mitre and crosier receiving help from the Blessed Virgin, the manuscript must be assigned to a date subsequent to his election to the office of abbot.

7. QUEEN ELIZABETH'S GOSPEL BOOK.

The Four Gospels in the later form of the Wiclifite translation into English. With prologues. $6\frac{13}{16} \times 4\frac{13}{16}$ in. (173 × 122 mm.). On vellum. About A.D. 1410.

*** This manuscript of the Gospels was presented to Queen Elizabeth on the occasion of her progress through the city of London in January, 1558-59, by Francis Newport, who, for the sake of his religion, had been compelled to fly from this country during the reign of Queen Mary. There is prefixed to it a long letter written by Newport to the Queen.

According to Holinshed (Edition of 1577): At the "Little Conduit in Cheape" the citizens had erected a pageant, where one dressed as an old man to represent "Time" appeared, together with his daughter "Truth,"

14. A PAGE OF KING CHARLES VII'S "BOOK OF HOURS"
French MS. About 1430 (Case 9, No. 4)

holding a book in her hand, with the words *Verbum Veritatis*, "The word of Truth," inscribed upon it. At the same time a child came forward, and explained in the following verses the meaning of the pageant:—

This old man with the sythe, olde father Tyme they call,
And hir his daughter Trueth, which holdeth yonder Booke,
Whome he out of his rocke hath brought forth to vs all,
From whence this many yeares she durst not once out looke.

The ruthfull wight that sitteth vnder the barren tree,
Resembleth to vs the forme, when common weales decay,
But when they be in state triumphant, you may see
By him in freshe attire, that sitteth vnder the baye.

Nowe since that Tyme agayne hys daughter Trueth hath brought,
We trust O worthy Q. thou wilt this trueth embrace,
And since thou vnderstandst the good estate and naught,
We trust welth thou wilte plant, and barrennes displace.

But for to heale the sore, and cure that is not seene,
Whiche thing the Booke of trueth doth teach in writing playne:
She doth present to thee the same, O worthy Queene,
For that, that words do flye, but writing doth remayne.

"When the childe had thus ended his speeche, hee reached his Booke towardes the Queenes Maiestie, which a little before, Trueth had lette downe, vnto him from the hill, whyche by Sir John Parrat was receiued and deliuered vnto the Queene. But shee as soone as she had receyued the Booke, kissed it, and with both hir hands helde vp the same, and so layd it vpon hir brest, with great thankes to the Citie therefore. And so wente forwarde towards Paules Churchyarde."

8. QUEEN ELIZABETH'S NEW YEAR'S GIFTS.

Anno Regni Regine Elizabeth Primo. Newe yeres guiftes gevon by the Quene her maiestie to those persons whose names hereafter ensue The first of January the yere above saide [1559].

A vellum roll. 11½ ft. long, and 17 in. wide.

*** On the obverse is the list of which the heading is given above. On the reverse is a similar list of "Newe yeres guiftes, gevon to the Quenis maiestie by theese personss whose names hereafter ensue. . . ." Each list bears the autograph signature of the Queen: "Elizabeth R." at the head and also at the foot.

9. FROM THE LIBRARY OF THE DETHRONED KING OF OUDE.

Firdausi. Shāhnāmah. The Book of Kings. Persian. $13\frac{3}{16}$ × $7\frac{7}{8}$ in. (335 × 200 mm.). On paper. A.H. 910-A.D. 1504.

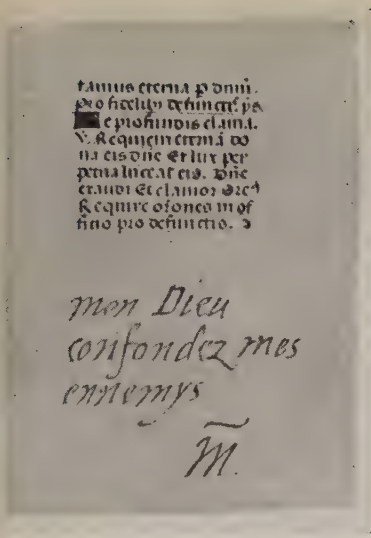
*** A very beautiful manuscript, ruled with gold and decorated throughout. With a large number of full-page paintings, and other miniatures.

From the library of the dethroned King of Oude. Probably written in Kashmir.

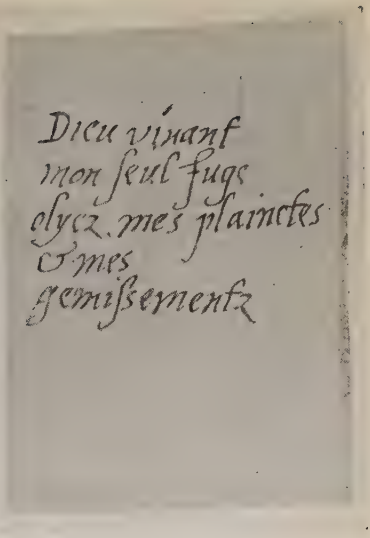
10. FROM THE LIBRARY OF A SULTAN OF MOROCCO.

The Ṣaḥīḥ: religious traditions of Muslim, who died A.D. 875. Arabic. $12\frac{3}{16}$ × $9\frac{1}{8}$ in. (310 × 232 mm.). On vellum. About A.D. 1280.

*** This beautifully decorated manuscript belonged to a Sultan of Morocco of the thirteenth century, residing at Rabat.



113 Recto.



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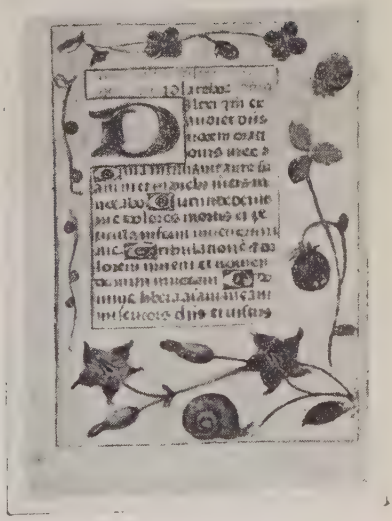

148 Recto.

15. FOUR PAGES OF A "BOOK OF HOURS" SAID TO HAVE BELONGED TO MARY QUEEN OF SCOTS

Flemish MS. 15th Cent. (Case 9, No. 5)

11. WRITTEN BY A SULTAN OF ARABIA.

Malik Ashraf b. ʿAbbas, the seventh Sultan of the Rasūli dynasty of Arabia. A history of Arabia (Yemen). Arabic. $11\frac{3}{8} \times 7\frac{3}{4}$ in. (288 × 196 mm.). On paper. 14th cent.

12. WRITTEN BY A SULTAN OF MOROCCO.

ʿAbd Allah Ḥasani, the Filali Sultan of Morocco. A work on religious traditions, written by this Sultan (A.D. 1757–1789). Arabic. $11\frac{7}{8} \times 8$ in. (300 × 205 mm.). On paper. 18th cent.

CASE 10.

JEWELLED AND METAL BOOK-COVERS.

1. COVERS OF A BOOK OF THE GOSPELS.

$16\frac{1}{2} \times 10\frac{3}{16}$ in. (420 × 258 mm.).

*** In the centre of each is an ivory plaque, carved with three subjects in high relief; the Annunciation to the Virgin, the Nativity and the Baptism of Christ, the women at the Sepulchre, the Ascension of Christ, and the Descent of the Holy Ghost. The plaques are mounted in silver-gilt frames, divided into a number of panels, with *repoussé* figures of our Lord and saints in high relief, that at the bottom of one being Saint Eucharius, Archbishop of Trier, where the metal work of this cover was probably made. The intermediate panels are decorated with filigree work, and with jewels and pastes cut *en cabochon*. The ivories are German work of the tenth century, and the frames of the twelfth century.

2. PSALTER. LATIN.

$14\frac{3}{4} \times 10\frac{3}{4}$ in. (374 × 273 mm.). On vellum. 12th cent.

*** The binding was probably made for a Book of the Gospels. In the centre of one side is a crucifix in gilt and enamelled copper, much worn down by the lips of the devout. On the other is a figure in gilt copper of the seated Christ holding a book, and with his right hand raised in blessing. Both of which are examples of Limoges work of the early

16. ONE OF TWO JEWELLED COVERS OF A GOSPEL BOOK
10th to 12th Cent. (Case 10, No. 1)

twelfth century. The background is of silver stamped from dies of the thirteenth century. The whole is surrounded by an ivory border carved with busts of saints in octagonal panels, which may be of a much earlier period.

3. BONAVENTURA, SAINT.

Breviloquium. On vellum. 13th cent.

*** The cover is of gilt metal, with filigree border studded with jewels, and in the centre an enamelled plaque of a figure of St. Andrew. The head is in metal, incised, the lines filled with red against a bluish-grey nimbus, the drapery enamelled, of different shades of blue and green, and borders of metal lined in with red. The background is plain gilt metal, engraved with round-headed arch, and the inscription, "S. Andreas." The plaque is itself but $5\frac{1}{2} \times 2\frac{3}{16}$ in. (140 × 55 mm.), the filigree border occupying the rest of the cover. The enamel is German work of the twelfth century. From the church of St. James at Liége. The whole cover measures $7\frac{5}{8} \times 5\frac{1}{8}$ in. (194 × 130 mm.).

4. OLD TESTAMENT. LATIN.

$11\frac{7}{8} \times 8\frac{5}{16}$ in. (300 × 211 mm.). On vellum. 11th cent.

*** In the centre of the cover is an ivory panel carved with two subjects; the upper one represents S. Xystus with attendant priests addressing Decius seated on a throne; the lower subject represents S. Laurence about to heal a lame man in the presence of Decius seated on a throne. The border of thirteenth-century German work, of silver-gilt, is decorated with filigree work and figures in *repoussé*, each representing a half length female figure, probably a virtue and enriched with crystals *en cabochon*.

From the Cistercian Monastery of Altenburg.

5. NEW TESTAMENT. LATIN.

$12\frac{1}{16} \times 8\frac{3}{8}$ in. (306 × 213 mm.). On vellum. 11th cent.

*** In the cover of this manuscript is an ivory panel of tenth or eleventh century German work, carved in relief with the Crucifixion and figures of the Virgin and St. John the Evangelist, which was intended to be used as a pax at Mass. The border is of silver-gilt, decorated with filigree work and four medallions in *repoussé*, with figures of saints or virtues, of the thirteenth century. It is further enriched with large crystals, *en cabochon*, and a number of ancient Roman gems and pastes, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum: fine Græco-Roman work of the first century A.D.

From the Cistercian Monastery of Altenburg.

6. OFFICIA ET PRECES.

Officia et preces Conv. None. Reg. O. Sci. Augustini Florentiæ. $8\frac{7}{8} \times 7\frac{5}{16}$ in. (226 × 161 mm.). On vellum. 15th cent.

*** The cover is a metal plate of unusual thickness and weight. It is probably a casting, of which the front surface has been overgilt and chased. The central figure is that of Christ seated on an arch or possibly a rainbow, a serpentine line below may represent the clouds, and between the feet is the globe or earth. To the left and right are embossed the letters A and M, probably to represent Alpha and Omega. In each corner is a rock crystal cut *en cabochon*, covering relics, and surrounding the principal figure are the symbols of the four Evangelists. At the foot is the Agnus Dei. North Italian work of the fifteenth century.

17. JEWELLED BOOK-COVER WITH CRYSTALS AT THE FOUR CORNERS ENSHRINING RELICS. 12th Cent. (Case 10, No. 3)

7. HORÆ BEATÆ MARIÆ VIRGINIS.

$5\frac{5}{16} \times 3\frac{13}{16}$ in. (135 × 97 mm.). On vellum. 15th cent.

*** In the centre of the cover is an ivory of the Virgin standing, holding on her left arm the Holy Child. The border is of gilt copper *repoussé*, with torquoises at each corner *en cabochon*, and garnets in the centre of each of the four plates which compose it. Both ivory and border are of the thirteenth century.

8. THE FOUR GOSPELS. LATIN.

$10 \times 6\frac{13}{16}$ in. (254 × 173 mm.). On vellum. 10th cent.

*** The central recess of the upper board of the binding is covered by a thick plate of copper *champlevé* enamel, on which is nailed a large figure of Christ in benediction, with the book clasped to His breast, seated on a low chair, in very high relief. The figure is of hammered brass or copper, chased and engraved over the surface, and gilt. At the corners of the enamel are the symbols of the four Evangelists. The bevel is covered by a plain strip of gilt metal. The border is covered with strips of gilt metal *repoussé*. Limoges work of the early twelfth century.

9. PETRUS, LOMBARDUS.

Commentarius in Psalmos. $14\frac{7}{8} \times 9\frac{11}{16}$ in. (377 × 245 mm.). On vellum. 12th cent.

*** The upper board of the binding is evidently one leaf of the cover of a Book of the Gospels. In the centre is a figure of the crucified Christ wearing a jewelled crown, on a cross richly ornamented with coloured enamels. In each corner is an enamelled medallion. The border is enriched with plaques of enamel, filigree work, and jewels. Limoges work of the early twelfth century.

10. COLLECTARIUM. LATIN.

$12\frac{1}{2} \times 8\frac{1}{2}$ in. (312 × 215 mm.). On vellum. 15th cent.

*** In the centre of the cover is a large shallow depression covered over with thin sheets of gilt copper. Hammered out into low relief are three standing figures: Christ bearing a book, to the left the Virgin, to the right St. John. Each figure stands on a separate pedestal. Above and below are symbols of the four Evangelists struck on separate pieces of metal of circular shape. The bevel is covered with thin gilt plates. At each corner of the border is a large rock crystal in claw settings covering relics, with *champlevé* enamels along the top and bottom, and partly along the sides. The remaining spaces in the sides are fitted with filigree work and jewels. The centre of the cover is Byzantine work of the twelfth century, whilst the border is of a later date. From one of the churches of the city of Cologne.

11. THE FOUR GOSPELS. LATIN.

$11\frac{7}{8} \times 7\frac{13}{16}$ in. (303 × 199 mm.). On vellum. 12th cent.

*** The covers consist of two modern boards in gilt copper frames, enriched with plaques of Limoges enamel with representations of Apostles, Virtues, and the symbols of the four Evangelists, and formerly decorated with silver bosses. On one side a metal figure of the Crucifixion was attached, which is now missing; on the other is a seventeenth-century painting of Christ. From the Church of St. Mary, Dinant.

12. HORÆ BEATÆ MARIÆ VIRGINIS.

4 × $3\frac{5}{8}$ in. (123 × 85 mm.). On vellum. 15th cent.

*** The cover consists of two leaves of an ivory diptych of fourteenth-century French work. The front board represents the way to Calvary, the back board the Crucifixion, both under a series of Gothic canopies.

13. LIMOGES ENAMEL PLAQUE.

$10\frac{5}{8} \times 5\frac{7}{16}$ in. (270 × 138 mm.). 12th cent.

*** This plaque which, no doubt, at one time adorned the upper board of a Gospel Book, represents the Crucifixion. The figures cast in relief are applied, on a rich blue background, with three figured bands of turquoise, and circles and rosettes coloured concentrically white, blue, and red dotted between. At the bottom are flame-like ornaments also in red, white, blue, and black.

14. LIMOGES ENAMEL PLAQUE.

$10\frac{3}{16} \times 6\frac{7}{16}$ in. (258 × 163 mm.). 12th cent.

*** A Crucifix, which has evidently been used as a pax. The Christ is in high relief of copper gilt, the gilt having been worn off by the lips of the devout. The cross is of exquisite Limoges enamel, of a remarkable translucency. The eyes of the Christ are emeralds. In the centre of His girdle, and in the front of His Crown rubies have been set.

15. AN IVORY PLAQUE.

$9\frac{3}{16} \times 4\frac{7}{8}$ in. (233 × 124 mm.). About 6th cent.

*** This remarkable ivory panel or plaque was, no doubt, at one time affixed to the upper board of a Gospel book, and used as a pax.

It is of Syrian or Coptic work of about the 6th century, and is decorated with stars and diapers in gold.

The upper compartment, carved in relief, represents the adoration of the Magi, the lower portion the Nativity.

16. TWO LEAVES OF AN IVORY DIPTYCH.

$7\frac{15}{16} \times 3\frac{13}{16}$ in. (202 × 97 mm.). About A.D. 1360.

*** Finely carved in relief with representations, beneath Gothic arches, of the Annunciation, and the Adoration

of the Magi on one leaf, and with the Nativity, and the Presentation in the Temple on the other.

French work of the latter part of the 14th century.

17. SILVER GILT COVER OF A BOOK OF HOURS.

$4\frac{3}{4} \times 2\frac{9}{16}$ in. (120 × 65 mm.) 16th cent.

*** The sides and back are covered with filigree work of silver and silver gilt, representing flowers and leaves. The borders are of alternate stars and rectangular pieces surrounded with dots. The clasps are of similar design.

Italian work of the 16th century by Piero de Nino.

18. SILVER GILT COVERS OF A BOOK OF HOURS.

$4\frac{5}{16} \times 2\frac{7}{16}$ in. (109 × 62 mm.). 16th cent.

*** The sides and back are of a floral design, chased and pierced with plates of the same metal behind. The borders are of a wavy pattern. The clasps are treated in the same manner as the sides. German work of the 16th century, by W. Jamitzer.

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